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STAR TREK

20TH ANNIVERSARY RETROSPECT



NIGHTMARE ON ELM STREET —PART 3—

Freddy returns because
he's big boxoffice

GOthic

Ken Russell's poetic ode
to Frankenstein's author

NIGHTFLYERS

Filming science fiction
by George R. R. Martin

RAWHEAD REX

Clive Barker's no-holds-
barred monster flick

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It's kind of ironic after four motion pictures, all the hoopla, and all the heightened expectations, to see the *STAR TREK* features wind up being nothing more than episodes of the old TV series, lavishly overproduced. *STAR TREK IV: THE VOYAGE HOME* got treated with all the reverence of the "second coming" just for reviving the situation comedy routines and dramaturgy that fueled the weekly series. But the *STAR TREK* films really haven't gotten any better—audiences are just expecting less.

Mr. Spock made the cover of *Newsweek* in December in a snotty story that tried to address the enduring popularity of *STAR TREK*, a subject which clearly mystified the magazine. What went unsaid in noting all the hosannahs sung in praise of *STAR TREK IV* was that none of the movies have come close to equalling the best episodes of the series. *STAR TREK IV* pales in comparison to Harlan Ellison's "City On The Edge Of Forever," one of the episodes it most resembles. Likewise, *STAR TREK II: THE WRATH OF KHAN*, which started the "let's get back to the basics of the series" direction the features have taken, never matched the power of "Space Seed" the episode on which it is based.

Newsweek presented a number of theories to explain the devotion of fans to the show but somehow overlooked the fact that the series represents some of the best science fiction ever filmed, in episodes like "This Side Of Paradise," "Metamorphosis," "Is There In Truth No Beauty," and others. That's the basics the films need to get back to, not the patter between Spock and McCoy.

Frederick S. Clarke

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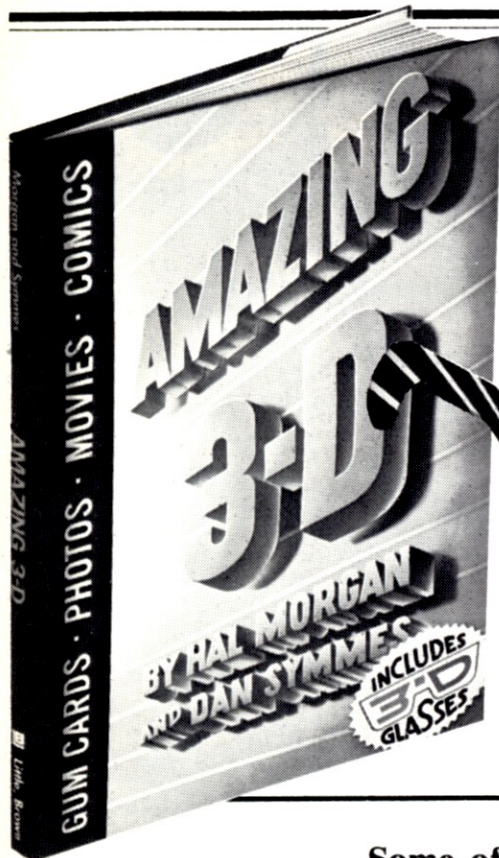
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GOTHIC

Ken Russell directs a poetic nightmare vision of the historic 19th Century meeting that led to the horror genre.

By Alan Jones

GOTHIC returns Ken Russell to the brand of art-house exploitation he has singularly made his own. Produced by Virgin Vision for under \$3 million, GOTHIC, written by Stephen Volk, stars Gabriel Byrne, Julian Sands, Timothy Spall, Myriam Cyr and Vanessa Redgrave's daughter, Natasha Richardson. The film went before the cameras on May 19th for an eight-week shoot, including locations in London's Lake District which were eventually scrapped because of adverse weather conditions. Atlantic Releasing passed on opening the film in March after it had its World Premier at the 1986 London Film Festival, and was threatened with legal action by the producers.

Writer Volk found that all his research into the modern horror genre converged on a stormy ghost story party held June 16th, 1816 at the Villa Diodati in Geneva. The session inspired Mary Godwin Shelley to write *Frankenstein* and Dr. Polidori to write *The Vampire*, a precursor of *Dracula*. Also present at this less than demure dinner party were the opium addicted Percy Bysshe Shelley, Mary's half-sister Claire and the bisexual Lord Byron. Using these real-life characters, Volk's screenplay compresses all the actions of that "Haunted Summer" into one night in which the group hold a seance and bring their worst fears to life. As the sexual drives and jealousies fracture their inner relationships, each character has to confront a "Creature of their darkest imaginations:" Byron's fear of leeches, Shelley's fear of pre-



One of the drug-induced nightmare visions devised by production designer Chris Hobbs to dramatize the historic meeting that led Mary Shelley to write *Frankenstein*.

mature burial, Mary's fear of birthing a stillborn child, and Polidori's fear of God.

GOTHIC ends with Mary's id monster bombarding her with nightmare visions of the future in the shape of the deaths in store for her contemporaries. On this basis GOTHIC promises to be vintage Russell, dealing with all his favorite preoccupations: fantasy, sex, drugs, and rock 'n' roll, the

latter being supplied in a Thomas Dolby soundtrack.

GOTHIC is producer Penny Corke's fifth feature film. Her other productions have all been in the low-budget art category with titles like MEMOIRS OF A SURVIVOR, ASCENDANCY, NELLIE'S VERSION, and ZINA. Ms. Corke, 36 years old, is one of a new breed of producers—the line producer contracted by the

production company to oversee finances and satisfy the wishes of the completion guarantors.

"So many films go over budget these days, it's up to someone to keep everything in check," she said. "I find myself being part creative, part business, part diplomat, and part mother. Being one of the relatively few female producers is actually an advantage. It removes the male competitive element. I'm able to be much softer and imply criticism."

Corke explained the genesis of the GOTHIC project. "Stephen Volk wrote the script of spec because of his love for the horror genre," she said. "He researched the characters well, because everybody at the time seemed to keep a diary that has since been published. Stephen's imagination created the dialogue and events, but everything seen in GOTHIC is rooted in fact. Virgin optioned the script under the auspices of Al Clark and Robert Devereux and decided to sit it out until they could match the right director to the film. They saw CRIMES OF PASSION, which proved to them that Ken Russell could discipline himself with virtually no money. They approached him for his input on the first Volk draft and everything developed from there."

GOTHIC obviously isn't a horror film in the traditional sense. "It returns Russell to the genre of historical controversy," said Corke. "It's more a psychological study in fear and fantasy. Audiences will be on the edge of their seats because they will never know exactly what's around the corner."



Director Ken Russell (right) supervises the placement of a makeup effect designed by Chris Hobbs and sculpted by Graham High to dramatize the stormy ghost story party held June 16, 1816 at the Villà Diodati in Geneva, at which Dr. John Polidori conceived *The Vampyre*, the novel which inspired Bram Stoker to write *Dracula*.

Russell is regarded by many as the *enfant terrible* of the movie industry. Corke found her working relationship with the director quite amicable. "Ken's reputation does precede him," she said. "He's instinctive, not analytically intellectual like some of the younger directors I've worked with. He knows what he wants. I had less creative control over him than I'm used to."

Considering the budget, the scope of *GOTHIC* is really quite ambitious. So much so that Corke found herself facing massive invoices for what everyone thought would be inexpensive items when they were dreamed up by the writer or Russell himself on the studio floor. "I never want to hear about leeches again!" she exclaimed. "You don't realize how expensive they are. We had to hire 500 from one firm and buy the same amount from another. They had been collected from Wales, and Russell was worried because they all looked rather thin, as if they hadn't eaten properly. He had originally wanted slugs but had them axed as they didn't writhe properly."

"Each leech cost us three dollars," continued Corke. "We

had to hire an art director to feed them on liver for a week to keep them healthy. We couldn't afford to let them die. Such is the life of a line producer—I have to find the money from somewhere to indulge the director's wilder fantasies. Leeches I don't mind, but when the snakes were on set, I decided I had a lot of paperwork to do!"

Christopher Hobbs, on the other hand, found that the budgetary considerations on *GOTHIC* meant that his job as production designer was blurred with that of special effects man as well. Not that he minded. The 45 year-old Hobbs has been a king-pin of every Ken Russell film made in Britain. He was responsible for burning Oliver Reed at the stake in *THE DEVILS*, for example. Even so, working in the special effects area of the industry is a relatively new departure for Hobbs. Since *XTRO*, his talents have been used in *THE COMPANY OF WOLVES* and *THE COMIC STRIP*, a television series, particularly in the *BLADERUNNER*-inspired episode "Slags." Hobbs' major input into the production design of Ken Russell's *GOTHIC* was its spare, empty look.



"This was something that I learned on my last film, *CARAVAGGIO*," he said. "The less you put in, the more effective it is and the better the actors show up. On *GOTHIC*, this approach seemed to be the key as it was Switzerland in the early 18th Century and the cluttered Victorian look had yet to arrive. Russell is an actor's director and in many ways the background isn't really important to him. He waited for my ideas and afterwards didn't quibble much. The spare production design isn't necessarily a budgetary concession either. It helps, but it often doesn't save money, especially on location where time is spent shifting furniture

out of the rooms.

"In some ways the candlelit atmosphere dictated much of my design," continued Hobbs. "I fought any fussy detailing because none of us know how they lived then and I didn't want to be singled out for inaccuracy. This meant that I had to invent things which didn't look out of place for the period. For example there was a bathtub scene and none of us could decide if bars of soap were authentic. I came up with a soap bag. I've found audiences accept what they perceive as slightly strange. Reinventing the past without being tied down to historical details has been the joy on this picture."

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A Nightmare

ON ELM STREET—PART III

After the boxoffice success of parts 1 & 2, Freddie Krueger's return from the grave proves to be a financial imperative.

By Jim Clark

Freddy's back, in *A NIGHTMARE ON ELM STREET, PART 3*. Freddy Krueger rises, phoenix-like, from the flames which consumed him at the climax of *PART 2: FREDDY'S REVENGE*, when New Line Cinema opens the new sequel in 1200 theatres February 28. Though Freddy's *PART 2* outing was strictly pedestrian, his boxoffice power proved to be as potent as ever.

The original *A NIGHTMARE ON ELM STREET*, made for well under \$2 million, has earned New Line Cinema more than \$24 million at the domestic boxoffice. And with its superb blend of horror and humor, which keeps hitting audiences even after several

viewings, the first film of the series may end up being ranked the best horror film of the decade. The first sequel, brought in for \$2.5 million, has made New Line over \$30 million theatrically in the U.S. and Canada.

And when released on videocassette, both *NIGHTMARE ON ELM STREET* films set records for the largest sales in distributor Media Home Entertainment's history: 120,000 domestic units for the original film and 180,000 units for *PART 2*. The profits from the phenomenal success of the *NIGHTMARE ON ELM STREET* series have allowed New Line Cinema to grow into a highly visible, and ambitious production and distribution company with a full slate of

properties in development, including several science fiction, fantasy, and horror films (see *MY DEMON LOVER*, page 15).

The storyline of the \$4 million *PART 3* takes an intriguing twist from *PARTS I and 2*. A half-dozen teenagers are locked up in the heavy-security wing of a mental hospital. There, psychiatrists have diagnosed the kids as suicidal. But in fact they're being attacked by Freddy, in their dreams. Among the young patients is Heather Langencamp, reprising her role from the original *A NIGHTMARE ON ELM STREET*. And making her film debut as another of the teens is Patricia Arquette, the younger sister of Rosanna Arquette.

The teenagers form a sort of psychic alliance, perhaps reminiscent of that in Stephen King's current bestseller *It*, to fight Freddy as a team of "dream warriors." But Freddy, as we've come to expect, manages to put up one hell of a fight by using their own fears and weaknesses to terrify and, sometimes kill them.

Robert Englund, who played Freddy in the two previous films, returns in *PART 3* along with series creator Wes Craven, who co-wrote the first several drafts of the film's screenplay while considering an option to direct as well. Craven bowed out of directing due to prior commitments at Warner Bros where he made *DEADLY FRIEND*, according to the production. Chuck Russell



Wes Craven, who created the original *A NIGHTMARE ON ELM STREET*.

Why series creator Wes Craven skipped involvement in Part 2

By Dennis Fischer

The huge success of *NIGHTMARE ON ELM STREET* (1984) was a shot in the arm to the career of its director, Wes Craven, who went on to film *DEADLY FRIEND*, a major studio production released by Warner Bros late last year. Though Craven was absent from *NIGHTMARE ON ELM STREET II* (1985), he has contributed to the script of *PART III*, and at one time considered directing the new sequel as well.

Though *PART II* was a boxoffice hit for New Line Cinema, the sequel left Craven and most reviewers cold. "I couldn't get terribly excited about it," said

Craven at the time. "I had difficulty with the bare bones concept of the script. Freddy comes out of the hero, and in effect, makes the hero do things. I felt that was a very dangerous violation of a basic dramatic rule. You should have a clear-cut hero and villain and not mix the two together. So I made some suggestions. I suggested that they make the girl across the street the central character so you had somebody you clearly identified with and didn't have this terrified villain."

"I also felt the script had many things in it that just didn't make any sense to me," continued Craven. "It had some silly things in it. In the house where the hero

lives, suddenly the canary breaks out of its cage and attacks people and then finally blows up. The mother and father accuse the kid of putting a cherry bomb in the bird. That's preposterous. Then they go into the kitchen and start to take apart the stove because the father assumes it must have been a gas leak. It made absolutely no sense. They had several things like that in the script.

"They didn't show any interest in changing it," said Craven. "They decided they wanted to go with what they had. Meanwhile, I was doing *TWILIGHT ZONE* episodes and

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Heather Langenkamp, the beautiful heroine of the original, and Robert Englund as Freddy Krueger, return in the new sequel.

was brought in to direct the film and prepared the final shooting script with writing partner Frank Darabont. Russell's credits include second assistant director on *DEATH RACE 2000*, associate producer on *DREAMSCAPE* (which he also co-wrote), producer on the hit Rodney Dangerfield comedy *BACK TO SCHOOL*, and co-writer (with Darabont) and director of New World's upcoming remake of

THE BLOB.

Robert Englund considers the screenplay "tight and terrific and fun. The dramatic throughline for Freddy is right there in the script," he said. "I have a fabulous entrance. And Freddy's peculiar sense of humor is at its peak." Englund enthused that, "I get a virtual basketful of misfits to torment. Freddy can take full advantage of these psychologically disturbed kids' problems. For

instance, there's an aspiring actress and a little junkie. In the script, their weaknesses are so clear and effective that it will be a joy for Freddy to exploit them."

Russell is clear about his debt to Wes Craven on the screenplay for *PART 3*. "Wes' draft was terrific," said Russell. "It's a natural evolution of Freddy and the storyline. He gave the story its scope and format." Added Russell, "Wes and I connected on our feelings about *PART 1* and *PART 2*. He's been a great help to me."

Four weeks after Russell handed in his draft of *PART 3*, production began at locations all over Southern California. The shooting schedule called for eight weeks (forty days). Handling makeup effects are Kevin Yagher, Mark Shostrom, and Greg Cannom. As producer Robert Shaye pointed out, "There are many more elaborate, and important, effects in *PART 3* than in the preceding two films."

Several weeks before production on *PART 3* began, Yagher, Shostrom, and Cannom divided up the special

effects tasks between themselves. Each one is responsible for several major effects in the film, which range from incredible "chest children" (you'll have to see the film to find out what they are) to three-foot-long tongues to a junkie's most horrible nightmare to an all too lifelike marionette to something on TV much worse than any summer rerun.

In *A NIGHTMARE ON ELM STREET, PART 3*, Chuck Russell said that he, Robert Englund, and the others involved in the production, "are taking Freddy further than he's gone before. Freddy takes so much relish in his revenge on the kids of Elm Street in *PART 3* that audiences can't help but relate to him," said Russell.

Robert Englund plays Freddy "like a combination of the demon in *THE EXORCIST* and Bugs Bunny," continued Russell. "Some of his lines you could imagine Dirty Harry or Clint Eastwood pulling off. Do we boo Freddy or cheer him on? It's a tough question to answer, but of course we do both." □

Patricia Arquette gets swallowed by Freddy in one of the film's amazing nightmare sequences. Freddy Snake effect designed by makeup supervisor Kevin Yagher.



THE MAKING OF *Captain EO*

Creating the elaborate creatures and eye-popping 3-D effects for Michael Jackson's Disney short.

By Steve Biodrowski

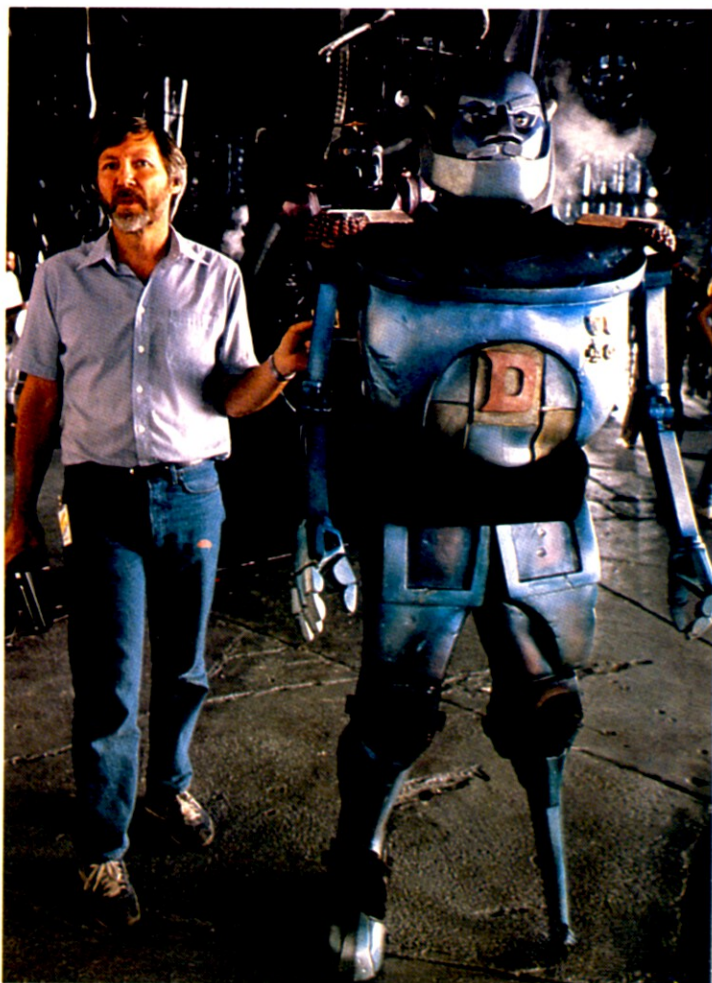
The audience enters the 700-seat theatre to the atmospheric strains of James Horner's music. Pinpoints of light behind and around the screen simulate stars. As the lights go down, the starfield seems to expand—not along the wall but actually *out* into the audience, blurring perception of the edge of the screen as the film begins. A small asteroid slowly moves forward from deep in the frame until it hangs a few feet in front of the viewers' noses. The image is clear and flawless, giving no indication of being a mere optical illusion.

With in-theatre lasers, flashing lights and synchronized smoke effects to enhance the 3-D photography, it's obvious that *CAPTAIN EO* is intended less as a film than as an event. As such, it may be unfair to apply the same aesthetic criteria one would apply to a theatrical feature, despite the talent and money involved. The question is not whether *CAPTAIN EO* is an effective piece of narrative filmmaking—it isn't—but whether it's a stunning piece of visual razzle-dazzle—it is.

Dramatically and structurally there is almost nothing happening in the film, which consists of basically only two sequences. In the first, set aboard Eo's spaceship, we are introduced to the Captain and his crew of Lance Anderson creations: the two-headed Geex; Hooter, a small elephant-like creature; and Major Domo, a robot with a smaller

"Francis Coppola had a problem with the big, heavy camera," said Lance Anderson. "It took so long to do the set-ups that all he could do were the film's master shots."

Makeup creator Lance Anderson on the set with two of Jackson's robot sidekicks, Major Domo and Minor Domo (piggyback), who transform into musical instruments.



robot which attaches itself to his back.

While homing in on a landing beacon in order to deliver a gift to the Supreme Leader of an alien planet, they engage in a STAR WARS-type dogfight and end up making a crash landing. In the second sequence, they are taken prisoner by the Supreme Leader (Anjelica Huston in Tom Burman's ALIENS-like biomechanical makeup). However, Eo saves the day by delivering his gift: a song and dance routine which magically transforms the harsh mechanical landscape of the world to sunshine and flowers and the horrific Leader into a beautiful princess.

Characterizations are minimal. According to standard Disney policy (thankfully abandoned in last summer's *THE GREAT MOUSE DETECTIVE* but here revived with a vengeance), the heroes are merely cute and therefore dull whereas the villain shines with real brilliance. There is a token attempt to build audience empathy for Eo (he's trying to redeem himself after a previously bungled mission), but Michael Jackson's acting is poor, and it's obvious the filmmakers realized audiences would be coming not to see the character but to see Jackson himself. The result is a film which comes across like the most expensive music video ever made.

However, calling the film a music video is not necessarily an insult. On its own terms, *CAPTAIN EO* works. Director Francis Coppola has often shown a tendency toward spec-

tacular set-pieces, and this film provides him with two: the space-chase and the dance sequence (which are quite effective, though modeled after the Death Star trench and THRILLER video respectively). The special effects, choreography, set design, and costuming are superb, and Coppola manages to exploit the 3-D for all it's worth without sacrificing camera set-ups, movement, and editing.

Technically and aesthetically, the 3-D photography is probably the most satisfying ever put on a theatre screen: clear and sharp, with no double images or eyestrain. Viewed from the front row, long shots look as though the audience could walk right into the scene. On the other hand, sitting further back enhances the illusion of objects emerging from the screen: the opening shot of the asteroid actually has viewers reaching out to touch it.

Why is the 3-D in CAPTAIN EO so much better than anything on the average movie screen? According to Eric Brevig, who works for Dream-Quest, a company which supplied many of the opticals for the picture, and who acted as 3-D consultant on the film, the reason is that "we have full control of the photography and the exhibition.

"In a normal 3-D theatrical feature, these days anyway, they use a very bastardized lens system to stack two images on the same piece of 35mm film," continued Brevig. "The quality has to be bad because there's a

The elephantine Hooter and the two-headed Geex, two Lance Anderson creations that serve as part of Captain Eo's intergalactic rock 'n' roll band.



lot of glass and mirrors to go through before it gets to the film, so you get a low light level, murky image. On the Disney films we used double-65mm cameras, and it's projected with two 70mm projectors, each one of which is pumped up to almost twice the normal brightness, so when it goes through the polarizing filters and the glasses, you see a film with a normal brilliance that

has a very crisp, clear image.

"Another problem with theatrical features is you have no control over how they're projected," said Brevig. "On CAPTAIN EO I was very critical about the amount of vertical displacement between the right-eye and the left-eye images, whereas your average projectionist couldn't care less. I saw films here in L.A. where the right-eye view would be a foot or two below the left-eye."

Since CAPTAIN EO is playing at only two theatres "in the universe" (per the press release), such problems have been eliminated: "The Disney guys are great—they've got the exhibition so perfected," said Brevig. "The film's on a loop in giant cabinets, and the cabinets are so gentle that supposedly the film dyes start to fade before the film gets scratched." Another advantage is the use of sturdy 3-D glasses, which are collected after each performance to be cleaned and re-used. "The design of the glasses

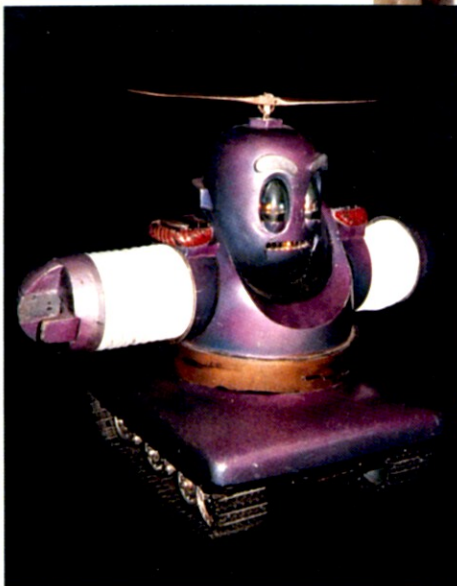
Michael Jackson as the Captain with Fuzzball, his little animatronic sidekick created by makeup artist Rick Baker. Jackson isn't able to muster much acting ability, but he sure can dance and sing.

was as in-depth as the camera rig," said Brevig. "You can't walk out with them; they can be re-used, unlike normal 3-D glasses; and they're ugly so you won't steal them."

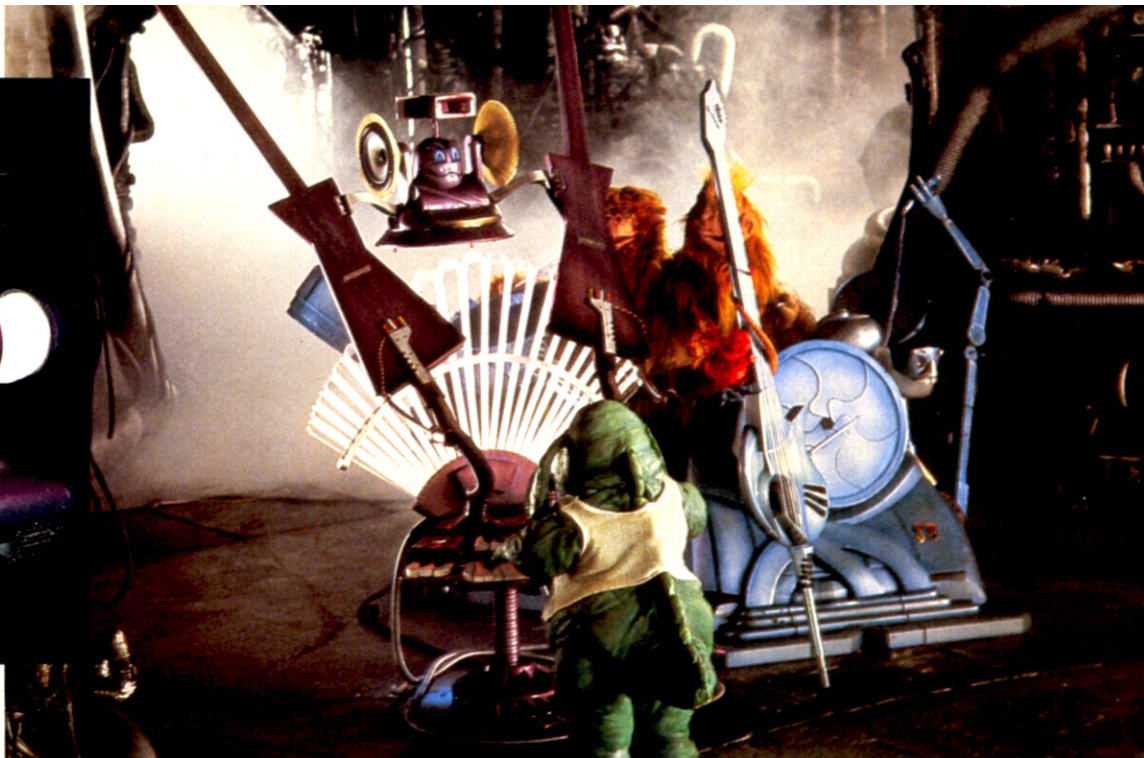
A variety of techniques and formats were used to photograph live-action and effects for CAPTAIN EO. The first unit used the original double-camera 65mm rig designed by Disney engineers for Epcot Center's MAGIC JOURNEYS. Since the cameras are too big to place the lenses at the correct interocular distance (simulating the distance between the right and left eyes), one is mounted above, looking down into a beam splitter. A second double-65mm rig, this one mounted horizontally and using a 45 degree angle beam splitter, was used for second unit photography.

Many of the opticals were





On the planet of the Supreme Leader, Hooter and Geex jam with Jackson on keyboard instruments which Major and Minor Domo (inset) have turned into.



shot in a little known format called Technorama, which consists of VistaVision with a fifty percent anamorphic squeeze. All of the motion control shots were done by ILM in straight VistaVision without the benefit of 3-D equipment: separate passes were filmed for left and right-eye images. Major Domo's transformation was shot by the Disney effects people using puppet

Minions of the Supreme Leader join Jackson in a toe-tapping song and dance number that transforms the planet.



animation. Fuzzball was puppeteered in front of a blue screen for his flying scenes, except for a few shots of him streaking by, which used cartoon animation. These shots are less effective perhaps because visible matte lines seem to flatten the image. The lasers which shoot off the screen into the audience were also animation, augmented by live lasers in the theatre.

The sense of depth created additional difficulties for the special effects, which in normal films often rely on the lack of depth to fool audiences. As Tom Smith, postproduction effects supervisor said, "3-D is three times more difficult, because you can see the plane something is located in. You look at a scene and say 'We're going to position something here,' but it might have to be redone if the depth is wrong."

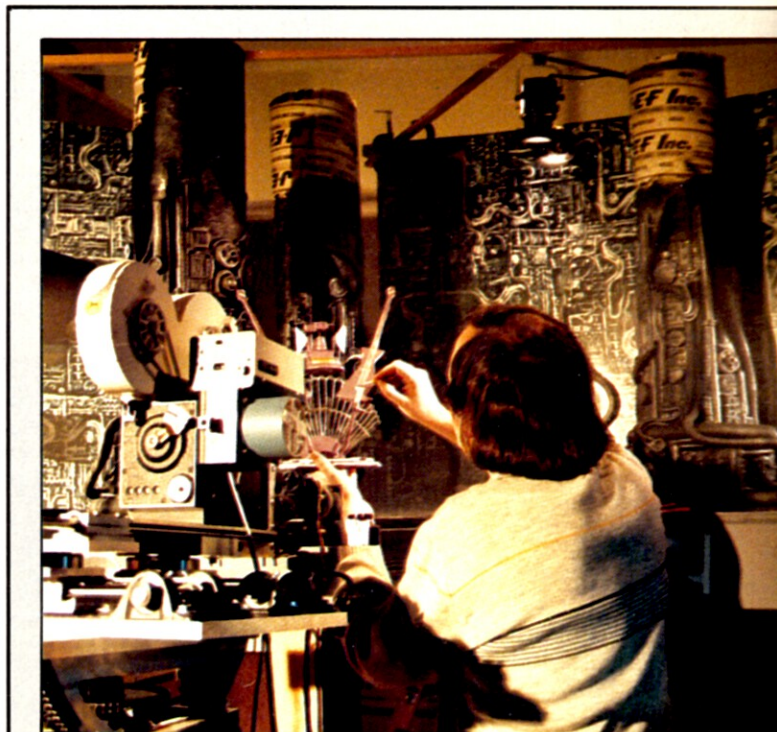
Added Brevig, "You have to scale everything properly. One of the things I did was to figure how far the lenses should be apart—the interocular distance—for all these elements, because usually every element is in a different scale. The trick is to shoot them so that when you put it together everything looks like it's the right distance and size."

The film contains three matte paintings overseen by Harrison Ellenshaw, who co-supervised the special effects with Brevig. Ellenshaw and I

divided up the work," said Brevig. "His background is in the artistic field; my background is more blue-screen effects, and I know 3-D very well. There's a wide shot of the EO ship after they crashland that I'm sure you didn't know was a matte painting—because I didn't know. Everything but the ship and the foreground is a beautiful painting. The matte department got a

little tricky: what they did was change the angle of the matte for the right and left eye, which as you do with miniatures gives an enormous sense of depth. The key to that shot is that the matte painting is spectacular: you see it 70mm on a fifty-foot screen, so you have a good chance to check it out, and it holds up real well."

For consistency reasons, Brevig always had the right



Doug Aberle animates the transformation of Minor Domo in clay on a miniature set constructed by Joan Gratz at Will Vinton Productions in Portland, Oregon.

and left eye composites printed one after the other so that if the film stock or the light on the optical printer were to change from day to day, it would not be built into the composite. "In 2-D, if the foreground is a little cyan compared to the background, you can't tell. In 3-D, if the other eye is normal, then you've got a real reference. So you always have to do a more accurate job. If the right and left eye views don't match each other, it will show up as a kind of subliminal problem. I see what's happening, but the average person just says, 'It looks like it's glowing'—that's usually how people describe the phenomenon when one eye is brighter than the other."

Achieving good 3-D, however, is more than just a question of getting the technical details right. It also depends on taking into account the audience's capacity to perceive the effect. As Tom Smith put it, "3-D is a geometry problem, but there's also a psychological element that made it impossible to predict whether an effect worked. We achieved the most success by allowing time for the audience to perceive the effect of 3-D. If the asteroid had moved three times faster, it might not have worked—peo-



Angelica Huston as the Supreme Leader in H. R. Giger-inspired makeup by the Burman Studios.

ple lose concentration and it seems like a double image."

Similar considerations had to be made in the live-action photography. Although Brevig had less input here, outside of making sure everything was technically correct, he was called on to make corrections in post-production: "When you cut it all together, sometimes you'll see a shot where the object's in front of the screen

and in the next shot it's right behind the screen." Brevig adjusted the convergence on these shots so that audiences' eyes would not be jumping back and forth. Other than that, his main contribution to the first unit filming was identifying the source of problems as they cropped up in the dailies. "The side-by-side rig shot one piece of film backwards," said Brevig. "The top-and-bottom

rig shot one piece upside down. For dailies each had to be printed the proper way. You can imagine how many ways you can do it wrong."

Because the size of the camera rigs slowed production considerably, a second unit was shooting simultaneously, under the direction of Gino Coppola, director Francis Coppola's son. According to

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CLAYMATION EFFECTS BY WILL VINTON

By **Janeen Olsen**

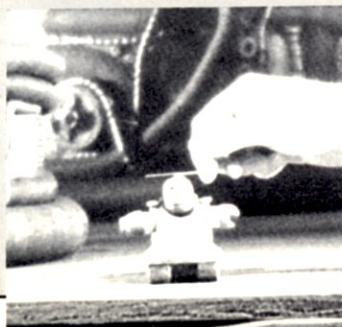
When Disney previewed its new showcase, *CAPTAIN EO*, on network television last autumn, it ran only a small segment of the multi-million dollar 3-D film. But in that segment appeared the seven seconds of Claymation special effects masterminded by the geniuses of invention at Will Vinton Productions in Portland, Oregon. Vinton and his staff of 22 created the Claymation world of the Nome King for Disney's *RETURN TO OZ* (15:5:46) which proved that Claymation could be successfully composited with live action, and for which they garnered an Oscar nomination.

When *CAPTAIN EO* was conceived, Claymation was nowhere on the drawing board. It was only after the live-action was shot and work had begun on the special effects that the folks at Disney realized they didn't know how to trans-

form Minor Domo from a small robot to a mammoth music synthesizer.

Enter Walter Murch, who did some of the editing and second unit directing on *CAPTAIN EO*. Murch had also directed *RETURN TO OZ*, and it was his strong belief in Vinton's abilities that convinced Disney to let Vinton tackle the Nome King in the first place. When Murch saw the problem with Minor Domo, he recommended Vinton.

The 2.5 inch high clay Minor Domo.



Once in-house at Vinton's, the project was assigned to Doug Aberle, the same animator who had the dubious distinction of killing the Nome King in *RETURN TO OZ*. Just before Halloween 1985, Aberle flew to Los Angeles to take extensive photographs of the *CAPTAIN EO* live action sets, paying particular attention to the columns in the background and to the details on the robot and the music synthesizer.

Back at the studio in Portland, Vinton designer Joan Gratz built the eight-foot by five-foot clay set, reproducing exactly what she saw in Aberle's photographs. In fact, the curving back wall of the clay set was actually a photo enlargement of the real set. A scrim made of thin bridal veil netting was placed in front of the photo to soften the sharpness and add depth and texture to the illusion. When Aberle shot the Claymation

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Aberle began with Minor Domo's musical end-product and sculpted down frame-by-frame to the robot.

COMING

THE KINDRED

Ambitious, low-budget monster film features an impressive cast.

By Jim Clark

A mysterious Victorian mansion, deep in the heart of a remote forest. Secret experiments in genetics. And a most bizarre family legacy. These are some of the elements that Jeffrey Obrow and Stephen Carpenter are using to try to terrify and entertain audiences with their science fiction thriller, *THE KINDRED*, which F/M Entertainment opened in January.

Obrow is the producer, co-director (with Carpenter), and one of five co-writers of the screenplay for *THE KINDRED*. Carpenter is also the director of photography, as well as a co-author. They've previously made two features, *THE DORM THAT DRIPPED BLOOD* and *THE POWER*, with their co-producer, Stacey Giachino. The three met in the early '80s at UCLA Film School, and then began their professional careers in filmmaking. They've since formed a company, Producers and Artists Development Group, through which they packaged *THE KINDRED*, which Obrow calls an "old-fashioned monster movie."

In order to attract financing for *THE KINDRED*, Carpenter and Obrow combed an early draft of their screenplay and chose what

Michael McCracken, Sr. sculpts a prototype of Anthony for construction.



Anthony, a tentacled genetic monster created for the film by makeup effects expert Michael McCracken, Sr.

Obrow called "the seven minutes of the script that were the most exciting and action-packed." They made a sort of pre-film "trailer" of those seven minutes (which, of course, did not have the film's ultimate cast), which was shown to several producers. Last January, Feldman/Meeker Entertainment (also responsible for *WITNESS* and *THE HITCHER*) picked up *THE KINDRED* for production, and a potential Halloween release.

On a budget of \$2.5 million, the group shot for 45 days, "about 40% longer than we had on *THE POWER*," said Obrow and Carpenter, who credited F/M Entertainment executive producer Joel Freeman, for making the shoot run smoothly. A Hollywood veteran with over 100 credits, Freeman produced *LOVE AT FIRST BITE*.

The way key people on the film wear a variety of "hats" is reminiscent of the "guerilla filmmaking" that takes place in film school where everyone (at least at first) does everything. The film's editors, John Penney and Earl Ghaffari, are also two of the five co-authors of the screenplay. The "odd man out" of the five writers (Obrow & Carpenter, Penny & Ghaffari) is none other than

Joseph Stefano, the screenwriter of *PSYCHO*, who entered the project after it was picked up by F/M Entertainment.

The script attracted some talented and well-known actors, including Kim Hunter and Rod Steiger, who play geneticists involved in unorthodox biological experiments. Much of the action takes place after Hunter's death at her Mansion laboratory, a series of elaborate sets rendered by production designer Chris Hopkins.

At the rambling old mansion, Hunter's son, played by David Allen Brooks, listens to a tape which his mother had made. At one point Hunter sings one of his favorite childhood lullabies... and, through a crack in the floor, a small snake-like tendril appears and sways playfully in rhythm to the tune. This is Anthony.

Anthony is, in many respects, the star of *THE KINDRED*. This strange, horrendous, yet oddly sympathetic result of Amanda's experiments stands, or lurks, at the heart of the film. He is science and motherhood gone awry. He is also very, very dangerous.

Anthony was created by Michael McCracken Sr., who also made the "airline gremlin" in *TWILIGHT ZONE: THE MOVIE*. McCracken was asked to create five stages of development for Anthony, who comes complete with a mass of writhing, coiling tendrils. McCracken hired a ten-person crew (including his son, Michael McCracken, Jr.) for the assignment. The major challenges were creating a realistic breathing pattern and finding ways of animating each of Anthony's many tendrils.

But *THE KINDRED* promises to be more than a special effects picture. As Obrow noted, "The really scary thing in *THE KINDRED* isn't the effects, it's the relationships, especially those in Hunter's family. She, her son and Anthony are a very unusual family indeed." □

ROXANNE

STEVE MARTIN AS
CYRANO DE BERGERAC

ROXANNE, Steve Martin's venture into big-budget filmmaking, completed its fall shoot in and around the Canadian city of Vancouver, British Columbia, in November. The \$14 million update of the Cyrano De Bergerac story co-stars Darryl Hannah in the title role. Martin plays Cyrano as 'C.D.', a modern-day firefighter with a prominent proboscis. Martin and director Fred Schepisi have deliberately stylized the film for a "never-never romance" effect.

Set designer Jack DeGovia, who recreated the Statue of Liberty on a Mexican hillside for *REMO WILLIAMS*, provided an oversized fire station that looks like a second home for Judy Garland's Dorothy, shooting even some street scenes indoors at Dominion Bridge, Vancouver's 60-acre studio.

"On most locations," DeGovia said, "you have all the problems of blocking off streets and worrying about background noise. In here, it was beautifully simple. We had total control. Dominion Bridge, if it's developed, has the potential to be the greatest sound-stage in the world, better than Pinewood in England, better than anything in Hollywood."

DeGovia is not alone in his praise for Vancouver facilities. The city has recently played host to a plethora of effects movies (*THE BOY WHO COULD FLY*, *CLAN OF THE CAVE BEAR*, and the upcoming *TRIPWIRE*). Schepisi was eager to do another B.C. shoot after *ICE-MAN*, and has worked quickly on *ROXANNE* with a 95% local crew.

The film's cast and crew also navigated Vancouver's downtown core with ease. At one point Martin was spotted taking a stroll with his five-inch Fred Westmore wax nose in place—after the cameras had been packed away.

Robin Brunet

Angel Heart

Director Alan Parker films William Hjortsberg's supernatural shocker.

By Dan Scapperotti

William Hjortsberg, the screenwriter of *LEGEND*, had a real winner when his unrelenting novel, *Falling Angel*, hit bookstores in 1978. A dark, hard-boiled detective yarn with supernatural undertones set in 1959, the book took its title from its lead character, Harry Angel, a Manhattan-based private eye. In a rave review Stephen King said of the book, it's "... as if Raymond Chandler had written *THE EXORCIST*." Now director Alan Parker (*THE WALL*) has teamed with producer Elliott Kastner to bring Hjortsberg's novel to the screen, to be released in March by Tri-Star and titled *ANGEL HEART*.

Mickey Rourke stars as Angel, hired by the mysterious Louis Cyphre, played by Robert DeNiro. Cyphre is trying to collect an old debt owed him by Johnny Favorite, a popular singer in the early forties who disappeared during the war. Cyphre wants Angel to find Favorite. The trail leads Angel to an upstate sanitarium where the singer was purported to have stayed after being wounded in the war. The case turns sour when Angel finds Favorite's psychia-

trist with a bullet in his head, and becomes enmeshed in a world of voodoo and witchcraft as one after another of his leads turn up dead, victims of a brutal killer. Angel becomes the chief suspect in the grisly murders.

When the book was published, Hjortsberg seemed to have an entry ticket to Hollywood packed between two covers. Paramount was quick to grab the screen rights in 1978, but let the option lapse after a couple of years. Robert Redford picked it up, but again the project fell through. "Redford paid a substantial amount for the option and another sum for me to write the screenplay," said Hjortsberg, sitting comfortably in his Montana home. "Redford had assigned the direction to Jeff Kanew who had been his editor on *ORDINARY PEOPLE*. I think that is what frightened off financial backers; a first-time director, an expensive budget because it was a period piece with a dark, unhappy ending. I think everyone expected Redford to star in it to boost its potential. Dustin Hoffman also expressed an interest in the project and called me, but nothing came of that."

After years of languishing on a shelf, interest was re-ignited when producer Elliott Kastner called Hjortsberg's agent. Although the fee was smaller than usual, Kastner guaranteed that the film would be produced. Although an American, Kastner was based in London. He took the property to British director Alan Parker who agreed not only to direct but to write the screenplay. Hjortsberg was asked to sign a waiver that he wouldn't demand screenplay credit based on any previous scripts he had written.

With Parker on board and the title changed to *ANGEL HEART*, Kastner was able to get Carolco, flush with funds gleaned from the smash success of *RAMBO*, to finance the picture and hire stars like Mickey Rourke and Robert De Niro. Epiphany, the book's mulatto daughter of a voodoo priestess, is played by Lisa Bonet of the successful TV series, *THE COSBY SHOW*. Charlotte Rampling has the small, but pivotal role of Margaret Krusemark a woman deeply involved with Favorite at the time of his disappearance.

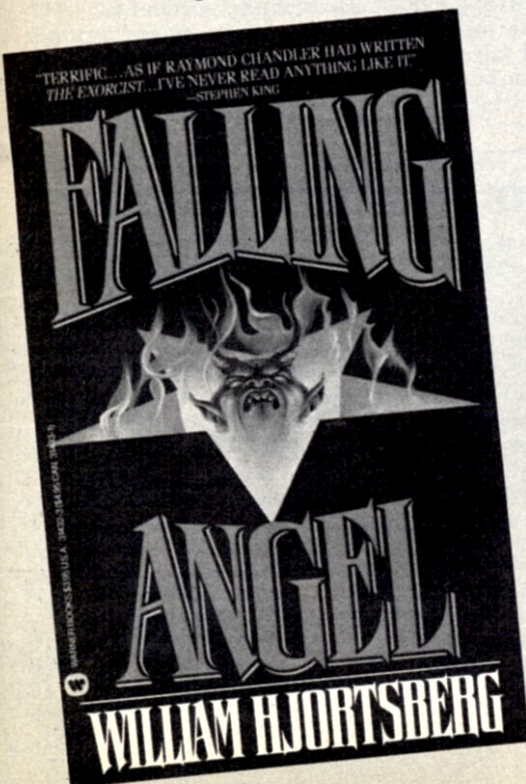


Director Alan Parker sets up one of the film's grisly deaths, akin to the carnage in *THE OMEN* sagas.

Although Hjortsberg's book is set in New York City and environs, Parker decided to move some of the action to New Orleans, although much of the picture was shot in New York. "When I read Alan Parker's script I was impressed because it is so tight," said Hjortsberg, who is generally satisfied with the script, a high recommendation when you consider he wrote a couple of his own. "Parker must have had the idea that going from grey, wintry, slushy New York to a kind of verdant, springlike, tropical New Orleans is an interesting visual contrast. It's also a lot cheaper to shoot in New Orleans. I miss the fact that the voodoo isn't in Central Park because that was one of the things that appealed to me. There were these West Indians living in New York who went to the park to do their nature sacrifices."

The killings in the book become progressively more brutal and imaginative. According to Parker, he hasn't tampered with these in the script although some graphic visuals may be replaced by dialogue. So bizarre were the murders in the book that even the author winced at the gruesome goings on.

"I'm really a mild mannered reporter type," laughed Hjortsberg of the contrast to his grisly novel. "When I bump off the last victim at the end, I tried to reach for one last, really horrible murder," he said. "I was kind of revolted about writing it. I started to ask, 'What kind of person am I?' But you have to realize that the bad guy is the devil. He's not Jack-the-Ripper or someone gone wrong. He's really evil incarnate." □



CYCLONE

Robert Quarry and Martine Beswick head a low-budget exploitation cast from the past.

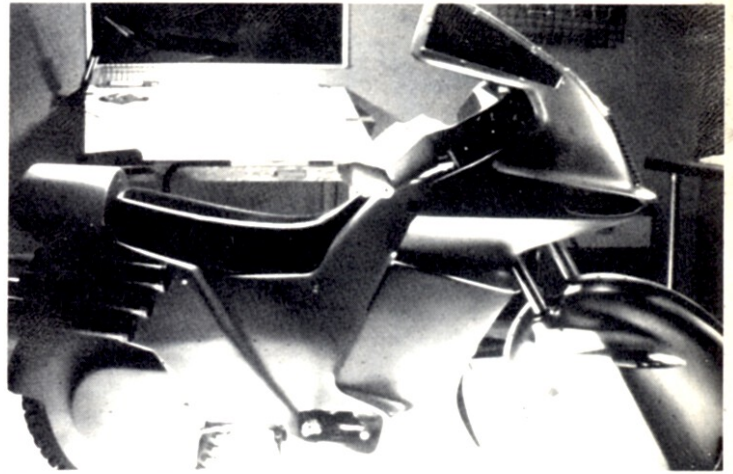
By Alan Jones

CineTel Films' *CYCLONE* is an action adventure yarn with a science fiction hook similar to *BLACK MOON RISING*. It's the latest in a seemingly inexhaustible line of low-budget camp product directed by schlockmeister Fred Olen Ray and aimed squarely at the exploitation market. The story revolves around the ultrasophisticated super motorcycle of the title, which features an onboard computer system that controls a destructive laser and a miniature rocket system, as well as a little black box which transforms hydrogen from the air into a non-stop energy supply.

Needless to say, the U.S. Government is vying for the futuristic machine and so are other more sinister international forces which puts Heather Thomas of *THE FALL GUY* in a life-threatening situation of intrigue, double-cross and obligatory high-speed chases. *CYCLONE* began regional playoff engagements January 10th.

Shot on various Los Angeles locations during a tight, long working day, three week schedule, *CYCLONE* features a dream exploitation cast. Apart from Thomas, it stars Martin Landau, Dar Robinson, Troy Donahue, Huntz Hall, Ashley (NINJA 3) Ferrara, Jeffrey (RE-ANIMATOR) Coombs, ex-Hammer glamour queen Martine Beswick, Robert (Count Yorga) Quarry, and providing comic relief as two bumbling CIA agents, Tim Conway Jr. and Ronald Reagan's son Michael. A role intended for Russ Tamblyn is played by Brent (THE PERILS OF GWENDOLINE) Huff.

CYCLONE answers the question, "Whatever happened to Robert Quarry?" Quarry caused quite a splash in the genre in the '70s, mainly due to his performance in the two A.I.P. pick-ups, *COUNT YORGA*, *VAMPIRE*, and *THE RETURN OF COUNT YORGA*. He was under a seven year contract to A.I.P., who saw him as an eventual replacement



The supersophisticated, hydrogen-fueled computerized motorweapon of the title.

for Vincent Price. But after appearing in *DR. PHIBES RISES AGAIN*, *THE DEATHMASTER*, *SUGAR HILL*, and *MADHOUSE*, Quarry had a very serious car accident.

"Some dumb broad hit me with a car and cut me up pretty badly," said Quarry, explaining his forced absence from the screen. "I had to be wheeled around in a chair for years. If I took the dog for a walk, I had to go back to bed again to recover. The Screen Actors Guild paid my hospital bills, as I obviously couldn't work. Those years were nightmare city. I was scared I would never work again."

An actor since 1942, Quarry made his screen debut in Hitchcock's *SHADOW OF A DOUBT*, and is trying to put the last few years behind him. "I'm a good actor and I'm prepared to fight any battle to secure employment," he said. "There is talk of a third *COUNT YORGA* film, but before I consider it I'll have to take off all

the pounds I gained when I quit smoking!"

Another fantasy memory starring in *CYCLONE* is Martine Beswick, who made two Bond movies after appearing in many Hammer films in what she refers to as "tits and ass roles." After *ONE MILLION YEARS B.C.* Beswick went to live in Italy with her costar, John Richardson. "I fell in love with him at precisely the wrong time," she said. "It proved to be the kiss of death to my career. I left England when I was really hot, and I should have stayed and capitalized on that. I made the same mistake in America. I was here for four years, my career was about to fly again, but I went back to John instead."

For director Fred Olen Ray the most exciting aspect of *CYCLONE* has been the veteran cast. "As a film fan myself, I'm having a field day," he said. "I wanted to hire people I hadn't seen in movies for years and have fun with them." □

Robert Quarry



Martine Beswick



Martin Landau



NORMANICUS: TIME TRAVEL ADVENTURE FROM DIRECTOR OF DEF-CON 4

Short deadlines and last minute production calls don't phase special effects co-ordinator Gary (DANGER BAY, CERTAIN FURY) Paller. So when writer/director/producer Paul Donovan raised enough money to shoot his latest science fiction project, entitled *NORMANICUS*, last November, he called on his friend Paller to lend a dark-humored credence to his tale of time travelers creating havoc in the ancient Roman era.

Donovan's Salter Street Films, which made *DEF-CON 4* (16:14:49), is shooting the film in Argentina, a 21-hour flight from

Paller's Vancouver-based studio. The title refers to the Roman moniker for Norman, the creator of a top secret energy generator capable of piercing the fabric of time. Trouble ensues when a female journalist and her photographer stumble onto Norman's lab while tracing the government funds used to bring Norman's invention to life.

The trio soon get permanently stranded in the Roman era. Instead of taking care not to alter historical events, they gleefully use their scientific knowledge to gain social power. The journalist and her assistant begin their rise

within the Roman ranks, while Norman goes off to create his own city.

"The climax of the film occurs when the Romans build a Trojan horse-like seige tower which is designed to go over the top of the city walls," said Paller. "But while the Romans are tossing bodies and fireballs into the city, Norman and his citizens are retaliating with bombs and crude rockets. At one point Norman and some others launch an aerial assault in a hot air balloon."

Construction coordinator Emmanuel Jannesch has designed the tower and hot air balloon.

One of Paller's jobs is to give these and other inventions a 'movie logic' propulsion. "I envision it being like *THE GREAT RACE*, in which Jack Lemmon used off-beat inventions like a pedal-powered sub to chase Tony Curtis."

Donovan has scheduled the Argentina shoot for 13 weeks. Much of the country's geography has the required "mystical and underdeveloped" ambience. Too, the government is able to supply hundreds of extras with drill experience, as well as 500 authentic Roman costumes.

Robin Brunet

Scott Valentine as the Demon Lover of the title in makeup by Neal Martz. Oscar nominee Carl Fullerton headed a team consisting of Martz, John Caglione and Doug Drexler in devising the film's elaborate, sometimes comical makeup ideas.

MY DEMON

Lover

Oscar nominee Carl Fullerton devises elaborate transformation effects for laughs.

By Steve Biodrowski

Despite its title, *MY DEMON LOVER* is not a horror film, but a "true-to-life romantic comedy," according to screenwriter Leslie Ray. "It's just one more problem to work out," she said, referring to Kaz, the lead character in the story, who metamorphoses into a demon whenever sexually aroused. "But I've had worse relationships than that." New Line Cinema opens the film, which also has thriller overtones, in April.

When Ms. Ray, an actress making her debut as a screenwriter, showed her script around town, the lead character was a werewolf, and nobody wanted to do another werewolf movie. "Then New Line

Scott Valentine as Kaz, in Neal Martz's 25% demon makeup, with girlfriend Michelle Little. In the story, when Kaz gets turned-on he gets horny, literally.

saw it and said, 'We don't want to do another werewolf movie, so let's make it something else.'" That something else turned out to be a series of creations designed and built by a makeup team under the supervision of Carl Fullerton (*THE HUNGER*). Besides a demon, Kaz also becomes a bald-headed lecher, a frumpy old woman, a nerd, and a grinning Mr. Sardonicus. Except for the woman, Scott Valentine plays all the transformations under extensive makeup.

Although much of the makeup will be played for laughs, it will be as well-executed as if the film were straight horror. "It should bounce back and forth: both 'omigod, that's almost frightening'—and then total comic relief," said Fullerton, whose team included makeup artists Neal Martz, John Caglione and Doug Drexler. "I've always approached it as a comedy. Many times I heard, 'This guy's gotta be horrifying,' and although there's a certain truth to that, he has to be able to be played for laughs."

Despite the extensive makeup, Scott Valentine is careful that the character of Kaz always shows through: "There's a scene where my girlfriend Denny [Michelle Little] wants to see me full-blown—no other woman I've ever let see me this way. When I kiss her and pull away, she gags, 'Oh, ugly!'—and there's this great face where I look at her very sad, and it reads so well with the makeup. The makeup is so liveable—it moves with me."

Even more elaborate than the Kaz demon is Carl Fullerton's lecher makeup, which took six and a half hours to apply:

two ear pieces, two eye pieces, a nose, a full wrap-around face-piece, full head pate, a chest piece with a swollen abdomen, and two arm appliances. Fullerton also built several comic transitional effects. For instance, in one scene, Kaz, attempting to halt a transformation, bangs his head against the wall in frustration—and his head collapses into his shoulders; then his hand reaches into his neck and pulls out a different head, the nerd character.

MY DEMON LOVER began shooting on location in New York under the direction of Charles Loventhal (who was one of several film students given co-writing credit on Brian DePalma's *HOME MOVIES*), then moved to RenMar Studios in Hollywood. A late October start for principal photography resulted in a great deal of hardship on the cast and crew, who are working sixteen to twenty hours a day in order to stay on schedule.

The film may undergo a title change, both to avoid confusion with an earlier film entitled *DEMON LOVER* and to exploit Scott Valentine's status as a teen heart-throb. The new title: *A DEMON FOR LOVE* (so that the posters can read: "Scott Valentine is... *A DEMON FOR LOVE*.").

Despite the grueling hours and long makeup sessions, Valentine somehow managed to take everything in stride and even enjoy himself. "These guys are great," he said of the makeup artists. "It's like going out to play, and somebody else made all the machines and toys that I need to play monster, so all I have to do is sit there and let them put it on me." □



RETURN TO HORROR HIGH

Former TV producers try to kid the genre on a low-budget for New World Pictures

By Sheldon Teitelbaum

It is hard to imagine that a film in which exploding bosoms are prominently featured would also contain several tips of the hat to Rod Serling. But RETURN TO HORROR HIGH, a new year offering from New World Pictures, swings both unabashedly.

The menacing mammaries can't be missed. The tribute to Serling, you have to watch for.

The only one worth mentioning occurs in a scene that has the writer of a shamelessly sensational slasher movie suggesting to its director that perhaps he might be able to clean it up, give it a little class, some resonance.

The answer the writer gets is the same one Serling received when he worked on a frightfully bad western called SADDLE THE WIND: "Improving this script," he was told, "would be like polishing a turd!"

This was one of the stories with which Serling loved to regale his students during the summers he spent at Ithica College in New York. And Bill Froehlich, who attended every class Serling ever taught there, vowed that he would use it, some day, in a movie.

The anecdote found a home, after a lengthy interval, in Froeh-

Andy Romano as principal Robert Kastleman, hired to act in a horror film being made at reopened Crippen High.



lich's first theatrical feature, a slasher film that tries valiantly to become greater than the sum of its parts, most of which produce copious amounts of blood and ooze as they turn up, here and there, in the fictional American town of Crippen.

Produced by Mark Lissan, whose partnership with Froehlich as part of a successful writer-producer team in television, dates back some 10 years, RETURN TO HORROR HIGH features Maureen McCormick, of the long-defunct BRADY BUNCH, Scott Jacoby, Lori Lethin of THE DAY AFTER, noted character actor Alex Rocco (THE GODFATHER), Andy Romano (HILL STREET BLUES), Brit actor Brendon Hughes, and Vince Edwards, late of BEN CASEY.

The film began as a first draft by Greg H. Sims, personal manager for some notable acting talent, and by Dana Escalante. Envisioned as a sort of ALIEN in a high school, it was, recalled Froehlich, "a straight-out horror slasher movie, very gory, very bloody."

Neither Froehlich nor Lissan, who had worked as writers and producers on such fare as Mickey Spillane's MIKE HAMMER series, SCARECROW AND MRS. KING, and most recently, MCGYVER, had been terribly interested in making another slasher movie. But they found themselves intrigued by some of the black-edged humor in the script, humor which they claimed, in contrast to the humor in other such efforts, was intentional. They rewrote the script, postulating the coming to Crippen High of a film crew intent upon making a movie about the murders that forced the closure of the school in 1982.

RETURN TO HORROR HIGH took Froehlich, Lissan, and Sims a mere four weeks to prep and 25 days to shoot. Shooting began in Glendale on June 9. The film's relatively (for the money) high production values are due to the work of Roy Wagner, who worked as director of photography, Barin Kumar, who worked as production manager, George Fisher, who was stunt coordinator, Wayne Beauchamp, who did the special effects, and Nancy Forner, who edited. The film is slated for limited release on January 9. □



Loretta Bailey as the corpse of Mary Lou, Hamilton High's 1957 prom queen who has come back to haunt the school and the principal who did her in.

HAUNTING HAMILTON HIGH CANADIAN HORROR FILMED IN EDMONTON

By Gary Kimber

Edmonton is, with over half a million people, one of Canada's largest cities. Located in the prairie province of Alberta smack dab in the middle of Saskatchewan and British Columbia. It's more widely known though as the home of hockey's reigning superstar Wayne Gretzky and the location of the West Edmonton Mall, the largest shopping center in the world, complete with a regulation size skating rink, marineland and submarine races. You may now add to that gleaming list of accolades the making of a horror flick, THE HAUNTING OF HAMILTON HIGH.

Produced by the Canadian outfit Simcom Ltd, whose past credits include PROM NIGHT, CURTAINS, and BULLIES, the film is a \$3.5 to \$4 million tale of demonic possession, directed by Bruce Pittman, who filmed "The Screaming Woman" segment of HBO's RAY BRADBURY THEATRE. Pittman was nominated for an Oscar in 1984 for his short THE PAINTED DOOR. Simcom plans to release the film early this year.

Michael Ironside (SPACE HUNTER, SCANNERS, V, and TOP GUN) plays guilt-ridden high school principal Bill Nordham. Also in the all Canadian cast are Wendy Lyon as prom queen Vicki, Justin Louis as Nordham's son Craig, and Lisa Schrage as Mary Lou, the

principal's high school sweetheart who has returned from the grave to haunt him.

The film is the first produced screenplay by Ron Oliver, a 26 year-old bachelor with a life-long fascination for horror. Suffering nightmares for weeks after seeing VILLAGE OF THE DAMNED at the tender age of six, no permanent damage appears to have been done. In fact, Oliver numbers over one-hundred and fifty horror films in his videocassette collection, most of which belong in the obscure category of being so bad they're good.

Hopefully, after several drafts and revisions THE HAUNTING OF HAMILTON HIGH will rise above that double-edged sword. Supervising producer of the film is Ray Sager, one-time actor in the gore films of Herschel Gordon Lewis.

In charge of special effects is Jim Doyle, who oversaw Wes Craven's NIGHTMARE ON ELM STREET. As to why Doyle didn't participate in the sequel he proudly declares, "I read the script!" Described as an "extremely quiet wizard who puts in 26 hours a day" by Pittman, Doyle worked on the opening crypt segment of THE SWORD AND THE SORCEROR. Doyle had the luxury of a \$200,000 effects budget on THE HAUNTING OF HAMILTON HIGH as opposed to the miniscule \$80,000 he was given for NIGHTMARE ON ELM STREET. □

RAWHEAD REX

A no-holds-barred monster flick from horror scribe Clive Barker, Britain's answer to Stephen King.

By Alan Jones

RAWHEAD REX is the second feature film to be based on the work of best-selling author Clive Barker, the recipient of the 1985 World Fantasy Award. Shot entirely in Ireland, seven weeks of principal photography began on February 17th last year, with locations ranging all over County Wicklow—the same setting John Boorman used for ZARDOZ.

RAWHEAD, as it was formerly titled is a co-production between the Dublin based Paradise Pictures and the team behind Barker's previous adaptation UNDERWORLD (16:4/16:5:14), Alpine Pictures and Green Man Productions. Both films are being distributed in the United States by Charles Band's Empire Entertainment, which plans to open RAWHEAD REX in January or February. UNDERWORLD has received only a sparse regional release from Empire.

Described as "the ultimate

monster movie for adults," RAWHEAD REX is based on the Barker novella contained in the third volume of his *Books of Blood* anthology series. UNDERWORLD director George Pavlou returns to helm what appears to be developing into a series of Barker adaptations. Green Man Productions has options on six Barker stories.

Peter Litten's Coast to Coast company once again handled the complicated animatronic and prosthetic work needed to bring the giant mythological title creature realistically to the screen. Optical effects were supervised by Tony White at the Peerless Camera Company. Colin Towns, who wrote the evocative music for FULL CIRCLE (aka THE HAUNTING OF JULIA) composed the score.

Heading the cast are David Dukes and Kelly Piper. Dukes plays an American university professor whose interest in history and anthropology takes



RAWHEAD REX, a giant mythological monster beheads a victim in modern-day Ireland. Peter Litten's Coast to Coast company provides the film's makeup effects.

him to Ireland to research some pre-Christian burial sites. Piper plays his wife, and together they have to fight an unearthed ancient god who is responsible for the nightmarish death of their son, Nial Tobin. Nial O'Brien, and Ronan Wilmot flesh out the rest of the cast which is drawn from the cream of Dublin's acting fraternity. The difficult casting of the giant Rawhead was solved with the discovery of seven-foot tall German Heinrich von Buenu who whose only acting experience was confined to working in commercials.

Green Man producer Kevin Attew called RAWHEAD REX "JAWS on land." Said Attew, "There is nothing new with this story concept. It is purely an updated '50s B-movie. Every decade you get a new style of approach to horror and like everyone else we have been

influenced to go back and retry the basic themes.

"This is an out and out monster movie—no subtext and no excuses," continued Attew. "Having said that, we are not out to make another REANIMATOR. Full frontal gore is not what this film is about—tension is. The director and I both agreed early on to go for taste, suggestion and stylishness."

In Barker's story, it is an advertising executive and his family who get caught up in the horror hidden by a small village. The film changes the protagonist to a University professor and the setting from England to Ireland. Attew's presence on location is to make sure RAWHEAD REX progresses smoothly. Although not at liberty to divulge the exact budget of the film he is

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Rex attacks a victim in a trailer park. Charles Band's Empire Pictures releases the film early this year, based on a story by World Fantasy Award-winner Clive Barker.



Nightflyers

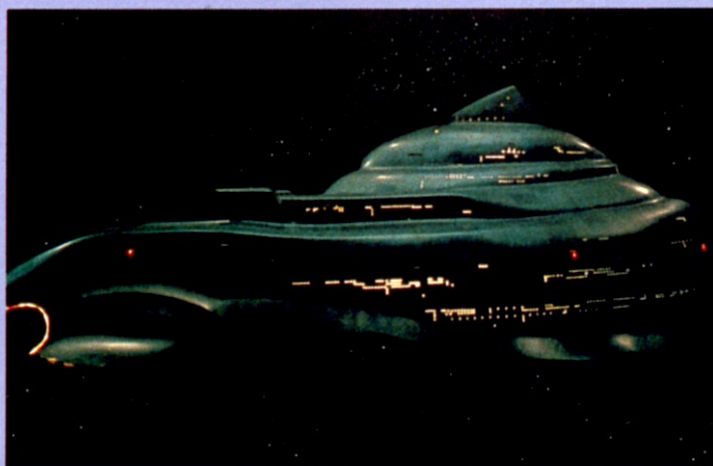
George R. R. Martin's murder mystery set aboard a sentinel starship, from the makers of FRIGHT NIGHT.

By Steve Biodrowski

The Vista Organization, a new company which last year produced *FRIGHT NIGHT*, recently raised \$67 million in funds and began production on an initial slate of nine medium-budget features, including two genre films: *NIGHTFLYERS* and *REMOTE CONTROL*. Herb Jaffe, director of the company and president in charge of motion pictures, said plans have been finalized for the formation of a distribution company which will present as many as fifteen to twenty features over the next 18 months, including *FRIGHT NIGHT II* and *DECEIT*, the latter a thriller to be directed by Richard Franklin.

Up first is *NIGHTFLYERS*, which completed principal photography in September for a planned February 1987 release. Based on the science

Catherine Mary Stewart as research team coordinator Miranda Dorlac, in search of a legendary race of aliens.



The *Nightflyer*, a sentient intergalactic starship on a voyage of discovery with a mismatched crew, optical and miniature work by Gene Warren's Fantasy II company.

fiction novella by George R. R. Martin, the film was written and produced by Robert Jaffe, directed by Bob Collector, and stars Catherine Mary Stewart, Michael Praed, John Standing, and Michael Des Barres. Prosthetics and mechanical props were designed by Bob Short; visual effects are being completed by Fantasy II.

The plot involves a deep space mission by a group of scientists on board the ship *Nightflyer*, which is piloted only by a computer and a captain who appears to the passengers as a holographic image. Trouble erupts when Captain Royd Erris (Michael Praed, in his film debut), who must remain isolated because of his sickly nature, falls in love with the team coordinator Miranda Dorlac (Stewart).

Said Producer Jaffe, "We have a very unusual antagonist in the form of the ship itself—there's a very powerful force which is responsible for what's happening. George R. R. Martin calls it science fiction horror, but it has a lot of other elements."

The project originated when

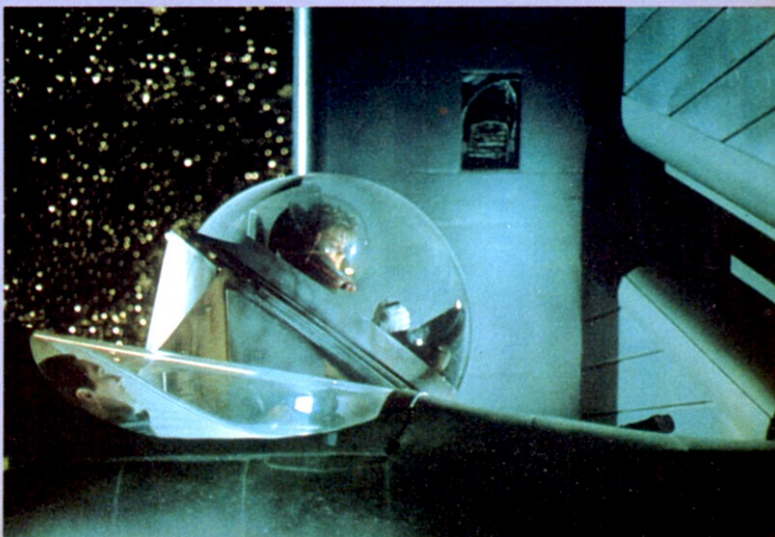
the same time," said Jaffe. "The unusual thing is that both were greenlighted." Kiersch's replacement, Bob Collector, had completed only one other feature (*RED HEAT*, with Linda Blair), "but there was enough there to see his ability," said Jaffe.

Describing the effects work on the film, Gene Warren Jr. of Fantasy II said, "It's extremely ambitious. It will have a real big look for a relatively low-budget picture. We're doing close to 200 shots: lasers, computer graphics, miniatures—mostly interiors, although there will be a few flybys just establishing where they are."

Many sequences feature a combination of mechanical and/or makeup effects along with visual effects: for instance, one scene in which a scientist is decapitated by a rampant laser. Coordinating such effects was a challenge: sometimes Fantasy II would have to build miniatures to match Bob Short's full scale props; other times the full scale props would be built to match miniatures. "On this kind of picture, with this kind of budget, it's not like every-

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The mysterious Captain Royd Erris (Michael Praed) and Stewart (right) in their respective space pods outside the *Nightflyer*, filmed live—without optical effects.





Carl Kraines in makeup by Craig Reardon as "The Workman," the reanimated corpse of a construction worker that comes to life in *THE GATE*.

THE GATE

IMPRESSIVE EFFECTS ON A LOW BUDGET

By Jim Clark

Imagine being a kid whose parents have left you home alone for a weekend. You're still a few years too young for any RISKY BUSINESS type parties. So, what can you do for fun? You can start digging around in mom and dad's sacrosanct backyard. And you're having a great time, until you accidentally stumble onto the Gate to Hell!

That's the premise of *THE GATE*, rereleased by New Century/Vista in January, a new company that also opened *THE WRAITH* in November. The American/Canadian coproduction is directed by Tibor Takaacs (who made the award-winning short *SNOW*, and the Canadian TV movie *THE TOMORROW MAN*), and produced by John Kemeny (*QUEST FOR FIRE*).

The film's nightmarish effects look to be of an exceptional caliber, thanks to the bizarre array of demons created by supervisor Randall William Cook and his crews. Cook, who worked on *THE THING*, *GHOSTBUSTERS*, *2010*, *FRIGHT NIGHT*, and *POLTERGEIST II*, is especially proud of his work on *THE GATE*. "This picture doesn't have wall-to-wall special effects, yet the effects sequences we feel build very effectively with the flow of the story," he said.

Cook also pointed out that the over 100 special effects

shots in *THE GATE* cover a wide range of techniques: "There are in-camera effects, people in costumes, some major makeup effects, miniature mechanical puppets, stop-motion, optical effects, and cell animation," he said. "It's a real mixed bag of effects, and that's one of the reasons this film was so much fun to work on."

Another interesting aspect of *THE GATE* is its use of trick, or forced, perspective. As the film's director of optical effects, Bill Taylor, pointed out, "Randy Cook's decision to use trick perspective makes this one of the first major films to use that technique since *DARBY O'GILL AND THE LITTLE PEOPLE*." Cook explained why he favored forced perspective. "You can shoot everything in camera and create a very effective result," he said.

Craig Reardon (*POLTERGEIST*, *E.T.*, *TWILIGHT ZONE: THE MOVIE*, *DREAMSCAPE*, *WEIRD SCIENCE*) was the film's creator of special makeup effects. Reardon supplied a new look for that staple of horror films, the re-animated corpse which eschews the conventional look of Romero's *NIGHT OF THE LIVING DEAD*. Reardon's group also constructed oversized props, including a six-foot hand and a four-foot tennis shoe (no self-respecting demon would be caught dead without at least one). □

THE FARM

Actor-turned-director David Keith debuts with Lovecraft's "The Color Out of Space."

By Anthony Scott King

THE FARM is the first directorial effort for actor David Keith. Produced for Transworld Entertainment on a budget reported between \$1 and \$1.5 million, it is tentatively scheduled for release in the summer of 1987.

Keith started his career with roles like the bad guy/bully who gets eaten by dogs in *THE GREAT SANTINI*, and the good (but ill-fated) friend-of-the-lead who hangs himself in *AN OFFICER AND A GENTLEMAN*. His only foray to date into science fiction and horror was playing Drew Barrymore's psychic father in *FIRESTARTER*. But Keith said he always wanted to direct.

When Transworld Entertainment offered Keith the lead in an action adventure titled *BLOOD HUNT*, he asked for the directing assignment as well. So the producers called him in for a meeting. "To talk me out of directing," he laughed. Keith walked out of the meeting with a three-picture directing deal. He had broken down and analyzed several key scenes in *BLOOD HUNT*, and explained exactly how he would direct them.

But starring in and directing *BLOOD HUNT* has been postponed. First Keith is directing *THE FARM*, based on the H.P. Lovecraft story "The Color Out of Space." The story of a rural farm bombarded by a meteorite was first filmed in 1965 with Boris Karloff, as *DIE, MONSTER, DIE*. In the story the meteorite shrinks away to nothing, but its essence slithers down the farm's well where it poisons the water and through it everything else in the vicinity.

The screenplay was written by David Chaskin (*NIGHTMARE ON ELM STREET II*). Chaskin describes *THE FARM* as "beyond slice and dice." The emphasis will be on "a very uncomfortable eeriness—like someone standing behind you." It will be, "fear coupled with horror, painful and unrelenting at times." The original story was set around 1900 near Lovecraft's fictional town of Arkham. Chaskin updated the story and moved it south to Tellico Plains, Tennessee where Keith owns a farm, which became the location for exterior shooting. Interiors



Actor-turned-director David Keith in his role as Drew Barrymore's telekinetic father in Stephen King's *FIRESTARTER*.

were shot later in Rome.

The first to be affected is Frances, the farmer's wife, played by Kathleen Gregory. The farmer himself is played by Claude Akins. He locks her in the root cellar, where she can die inoffensively with the potatoes and onions.

Several actors prominent in the cast are relative unknowns Keith met on his way up, now being given a chance at their first major feature role. Steve Davis, who plays Dog, a farm hand, met Keith in school at the University of Tennessee at Knoxville. Kathleen Gregory met Keith when they worked together at Hunter Hills, an open-air amphitheatre in Gatlinburg, Tennessee, operated by the University.

Keith is very much the dominant influence on *THE FARM*. Even the effects makeup being executed in Rome by Franco Ruffini was designed by Keith. And, making it tough for the first-time director, almost all technical directions Keith gives have to be passed through an interpreter. To facilitate the work, Keith has acquired several Italian terms. When he gets ready to shoot he calls "Pronti" for "Ready," then "Motore" for "Motors," and then "Action" for the English speaking cast. □

STUART GORDON ON FROM BEYOND

The new king of gross-out horror talks about his battle with the MPAA over ratings censorship.

By Dan Gire

Filmmaker Stuart Gordon was seeing one of his favorite colors—red.

He had just screened his second movie, FROM BEYOND, to the Motion Picture Association of America's ratings board and the prognosis wasn't good. Board representatives told him, "This is an X movie. There is no way we're going to give you an R." Gordon remembered the confrontation. After the ratings board objected to the "non-stop violence" in FROM BEYOND, the director took to the offensive.

"I told them, 'Now wait a minute. You just gave COBRA an R rating. He's in there killing hundreds of people.' The board rep said, 'Yes, but he's using conventional weaponry. We haven't seen anyone kill people quite the way you do in this movie.' So it had something to do with the way or method we were dispatching people," Gordon said.

It's not everyday you see a man dine on people's brains by sucking them out through the eye sockets. But then, it's not everyday you see much of anything glimpsed in a Stuart Gordon film. Gordon has completed only three movies so far. His first, THE RE-ANIMATOR, took honors at the Cannes Film Festival and was praised by critics for its dia-

"The ratings people told me that FROM BEYOND is too upsetting. Hey, isn't that the idea? People are paying to be scared to death. If we don't do that to them, they are going to feel ripped-off."

bolical verve and stylish approach to geeky mayhem. FROM BEYOND was released in October to mixed reviews and a disappointing boxoffice. His third, THE DOLLS, is slated for a January release.

THE RE-ANIMATOR was released in 1985 without a rating, but with the reluctant blessing of its distributor, Empire Pictures. The company insisted that FROM BEYOND earn the more financially remunerative R rating. (Experts estimate that an unrated na-

tion-wide release loses as much as 60 percent of the revenue it would make if it were rated.) Thus, Gordon found himself squaring off with the people who affix those little Gs, PGs, PG-13s, and Rs to the movie ads.

"We submitted the film to them six times. The trims were literally one frame at a time. Eventually, I just think they got used to this movie. Either that or they just got sick of looking at it and said, 'Give him his R and get him out of

here.' The last time we submitted it, they said we could have an R rating on the condition that we cut one frame out of the shot in which actress Barbara Crampton bites off the pineal gland on Jeffrey Combs' forehead. One frame, one 24th of a second! They were upset about that last frame.

"Actually, I think it turned out better for us. By reducing the amount of time each shot was on the screen, I think it increased the impact. The audience didn't get a chance to study the shots. You get a glimpse and your mind fills in the rest. Right now when I think about my lost eyeball shot, I think the movie is stronger without it."

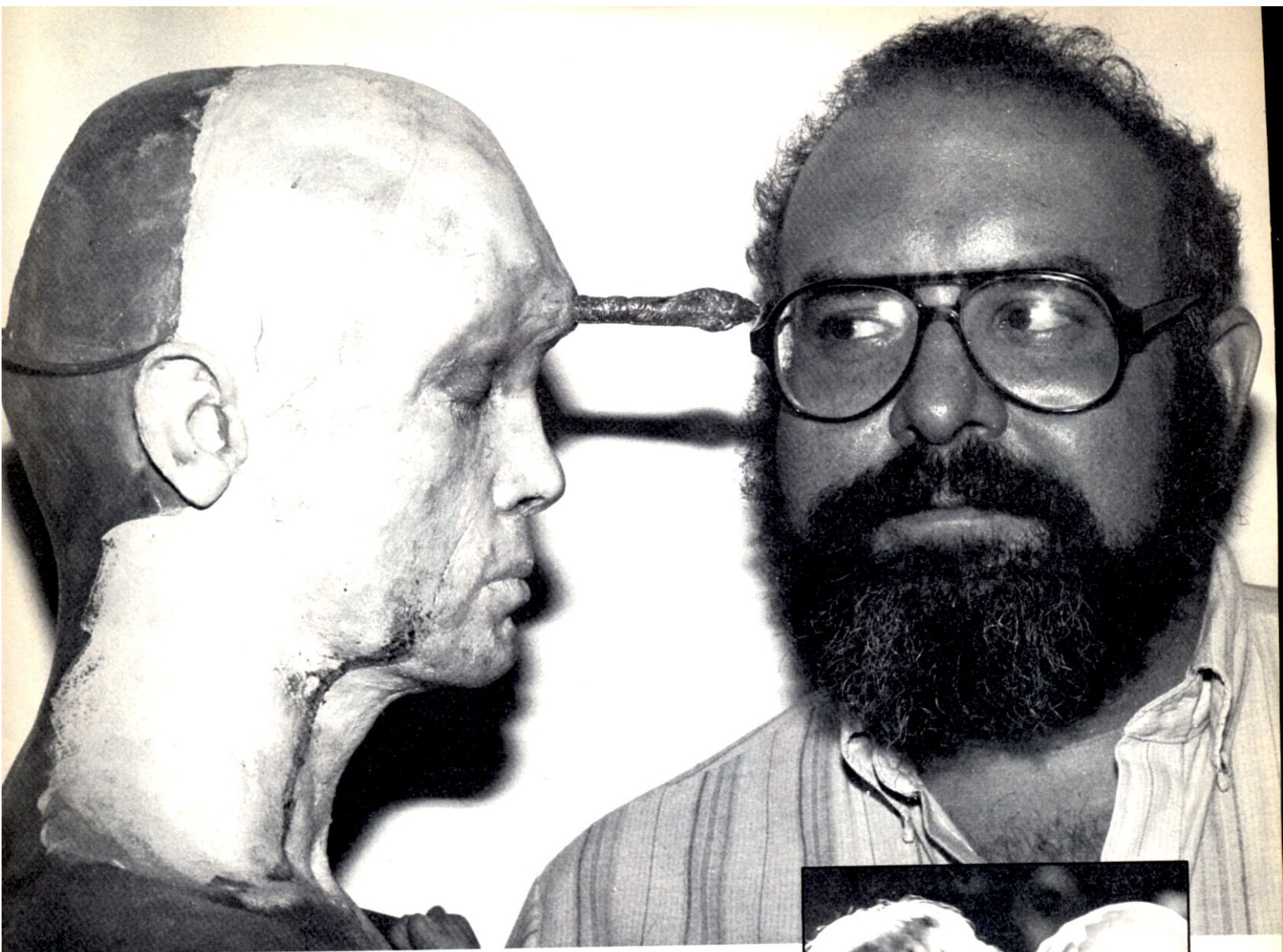
Gordon's "lost eyeball shot" was the greatest concession FROM BEYOND made to the ratings board. It was a shot in which Jeffrey Combs, playing a research scientist evolving

into a new lifeform, attacks Dr. Roberta Bloch (played by Gordon's wife, Carolyn Purdy-Gordon) and sucks out her brain through her left eye socket. He spits out her eyeball, which falls on the floor and begins rolling around until it comes to rest with the pupil straight at the camera lens. "That was the only shot really removed," said Gordon. "Everything else was left pretty much intact."

FROM BEYOND was submitted to the

DOLLS turn killers in Gordon's latest film, which opened in January. Right: Carlyn Purdy-Gordon, the director's wife, gets done-in. Below: Carrie Lorraine.





MPAA the same week that the Meese Commission report on pornography and violence was issued. Gordon thought he and Empire were single-handedly battling the Reagan Administration. "They [the ratings people] told me that FROM BEYOND was too upsetting. Hey, isn't that the idea? I said 'People are paying 5 and 6 dollars to be scared to death. If we don't do that, people are going to feel ripped off. Are you saying that if we achieve this level of intensity, then we can't have an R rating?'"

"The woman I talked to, Lola Mintz [of the Los Angeles MPAA branch], told me 'If some movies were being rated today, they'd get an X.' She mentioned THE EXORCIST, THE THING, and ALIEN. The one they feel the most upset about allowing to go through with an R rating is FRIDAY THE 13TH. Now

they've set a precedent for the horror films to follow. Still, they're more repressive now than they've ever been.

"There are no published standards for what is allowable or not allowable for certain ratings," continued Gordon. "The first thing they tell you is that they are not censoring your movie, they are just 'grading' it. You are free to accept the rating or not. But if you go out with no rating, you'll be lucky to do half the business. A large market segment for horror films is the teenage audience. An unrated film is treated like an X-rated film, no one under 18 is admitted. That cuts out a huge amount of your audience, as well as the most appreciative segment."

Empire Pictures, which made its reputation grinding out third class drive-in fodder such as GHOULIES and TROLL

Director Stuart Gordon glares at the special effect in FROM BEYOND that got his film slapped with an X-rating by the MPAA (Motion Picture Association of America) Code and Ratings Administration. To get a commercially desirable R-rating Gordon had to trim the scene (right) in which Barbara Crampton bites Jeffrey Combs' protruding pineal gland.



agreed to release Gordon's RE-ANIMATOR without a rating for a very practical reason. "To trim every bloody scene in that film would have meant we'd have a 14-minute movie," Gordon said. "Everything in that movie is covered with blood. It's like a kid's hamburger, heavy on the ketchup. That [trimming] was not a viable alternative for us. So with FROM BEYOND, we thought we would go easy on the blood and go heavy on the

slime instead. In RE-ANIMATOR we had 30 gallons of blood. In FROM BEYOND we replaced that with 160 gallons of slime."

Incidentally, ratings board members told Gordon they found the whatever-it-was he was slinging around on the screen pretty disgusting. Gordon had used a material called methyl cellulose, the same substance used in many fast food chains as a thickening agent in shakes.



Gordon's concept sketch of an effect in FROM BEYOND in which the face of Dr. Pretorius becomes a mass of worms.

"I think we are reverting to the '50s," Gordon said. "The one thing that gives me hope is horror movies. Horror movies are one place where you can always tell the truth and you can deal with real issues. You look back at the '50s and how bland the movies were that were being made by the major studios. Then you look at the horror films—INVASION OF THE BODY SNATCHERS and THE THING. The greatest horror films ever made were from the '50s. I think that horror films are so lowly in most people's minds that they leave them alone. Horror films then are free to deal with subjects that no other films would touch. Horror films are a great forum in which you can talk about anything, as long as you follow the basic genre requirement of enough action. You can say anything you want to."

Gordon is used to saying what he wants. From the time he was censured and censored for directing a psychedelic, all-nude production of "Peter Pan" while attending the University of Wisconsin, Gordon has played Don Quixote to the windmills of convention and wreaked havoc for blue noses and those famed legions of "more sensitive viewers." As artistic director for Chicago's Organic Theatre Company, he became known for his distinc-

tive lapel-grabbing style, one which led a critic to call the Organic "the take off your clothes, scream and bleed theatre." Gordon's proclivities make future confrontations with the ratings administration something of a foregone conclusion.

"The Meese Commission seems to think that violent horror films cause violence," said Gordon. "I think it's just the opposite. A good horror movie gives you a chance to let off steam and get things out of your system. Everybody has these dark thoughts and violent impulses. It has to come out somewhere. You always hear about these mass murderers who kill 400 people. And people say 'He was such a nice person. We were all so surprised by this. He was so quiet.' That's what I think is so positive about horror films. I think it's a real healthy outlet."

"I'm one of those people who suffers from insomnia and nightmares," continued Gordon on the therapeutic value of horror. "But when I'm working on a horror film, I'm just fine. I had a nightmare several weeks ago. It was directed by George Romero, I think. We were in a building to see some kind of theatre production, and we kept wandering into hallways filled with zombies that were coming after us. I woke up and told my wife that it was time for me to go back to another horror film."

The '50s gave us the classic INVASION OF THE BODY SNATCHERS and INVADERS FROM MARS, two



Comic artist Neal Adams' concept sketch of the climactic makeup transformation of FROM BEYOND, as Dr. Pretorius becomes a mass of grasping fleshy tentacles.

allegories for the Red Scare fears sweeping the country at the time. What do the horror films of the '80s tell us about the national psyche? "The idea that something terrible is going to happen to you physically that you have no control over," said Gordon, citing David Cronenberg's THE FLY as an example.

"Most horror films in the past have been about social horrors or family oriented horrors like THE EXORCIST. Now the genre is getting into self-oriented, personal horrors. 'I am turning into something terrible!' I think maybe it's the flip-side of the fitness craze. People are so concerned about their bodies and looking good and feeling strong that the most horrifying thing today is the idea that your body could be changed into something ugly. It's the ultimate yuppie nightmare, aside from smashing up the BMW."

Director Stuart Gordon at the editing bench in his office at Empire Pictures.



Gordon has an entire slate of Empire films on his schedule, including ROBOJOX, BERSERKER, and LURKING FEAR. He also has a pet project awaiting a green light at another studio—Walt Disney Productions. What? The guru of gore and goo selling out for a kids' film? Not quite.

"This Disney project came about when my producer, Brian Yuzna, and I were talking about the fact that our kids couldn't see any of the movies we were working on," Gordon said. "We sat down and wrote a story that I thought was perfect for Disney. It's called THE TEENIE WEENIES. They liked the idea, about a group of kids who are shrunk to a few inches high and have to cross their backyard to get to safety. They sent me back the original script, though and said, 'We'd like you to make this more like THE ABSENT-MINDED PROFESSOR and less like THE FLY.' It's hard to get out of a horror mode, you know."

"One of the things Walt Disney realized is that you can't talk down to children," continued Gordon. "Children understand as much as adults do, it's just that they don't have as much information. The idea of putting an audience through changes, whether they're 10 years old or 90, is what it's all about in films. That's why in THE TEENIE WEENIES there has got to be a real sense of danger. It's a funny, fantastic idea, but if you carry it through it should be a real ordeal for these kids. You know, I think Disney is finally coming around to my way of thinking." □

SPECIAL MAKEUP EFFECTS

Four makeup teams, one of the largest crews ever assembled, created the mind-boggling shape-shifting effects of FROM BEYOND.

By Giuseppe Salza

Produced by Brian Yuzna for Empire Productions and written by Dennis Paoli from an adaptation by Stuart Gordon, Brian Yuzna and Paoli, FROM BEYOND reunited Jeffrey Combs and Barbara Crampton, the stars of Gordon's THE RE-ANIMATOR. The elaborate special effects of FROM BEYOND, released last October, required the use of four makeup crews supervised by John Buechler, Mark Shostrom, John Naulin and Anthony Doublin.

After a tentative budget for the film had been fixed, Yuzna contacted New York-based writer Dennis Paoli (RE-ANIMATOR) to come up with a screenplay. That script was heavily revised by the producer and Gordon. Major changes were made in the design of the special effects. Comic strip artist Neal Adams was brought in to work on the storyboards. Adams eventually teamed up with Gordon on the task, eager to capture a unique look for the creatures. The script described them as both shapeless and erotic at the same time. Adams and Gordon worked very loose, without worrying about how the creatures would be made to work. They strove for a striking EC Comics look.

The production hired special



A close-up of Ted Sorel as Pretorius during the film's climactic battle of the blobs.

effects coordinator Michael Muscal to determine whether effects could be filmed according to the storyboards. Muscal was joined by supervisors John Naulin and Tony Doublin, who worked with Gordon on some of the visual concepts. Gordon decided to avoid opticals as much as possible and create effects live on camera.

The makeup transformations of characters in the film is somewhat akin to that seen in David Cronenberg's VIDEODROME, but more

elaborate. "I like VIDEODROME and David Cronenberg very much, but my movie should not be considered a rip-off of VIDEODROME," said Gordon. "I think there is indeed a big similarity in the idea of development of new organs in the body. We used that idea of extending the pineal gland. I guess it's kind of homage to David Cronenberg."

While Gordon was in Rome shooting THE DOLLS, which was filmed first, John Naulin and Tony Doublin started designing the effects for FROM BEYOND. Based in California, Naulin supplied all makeup and mechanical effects for THE NIGHT STALKER, and supervised the special makeup effects for CRITTERS. Most recently he served as an assistant sculptor on JOURNEY TO THE CENTER OF THE EARTH, building giant worms with associate John Criswell.

Tony Doublin took charge of the optical and mechanical effects. Naulin got the assignment of the graphic makeup effects. He also designed the pineal gland and the mechanical lamprey eels. John Buechler created the phase one Pretorius effects. Mark Shostrom was brought in for the later Pretor-

ious transformations, known as "Mr. Bubble." Pretorius, the central character of FROM BEYOND, gradually evolves into a protoplasmic, shapeless entity.

In Buechler's key transformation, Pretorius' head gruesomely splits open and a pair of rotten hands shoot out to grab a terrified Barbara Crampton (dressed in black leather). The movements were entirely mechanical. A small replica of actor Ted Sorel's torso was sculpted at Buechler's lab in California, then sent over to Italy, as were most of the effects props.

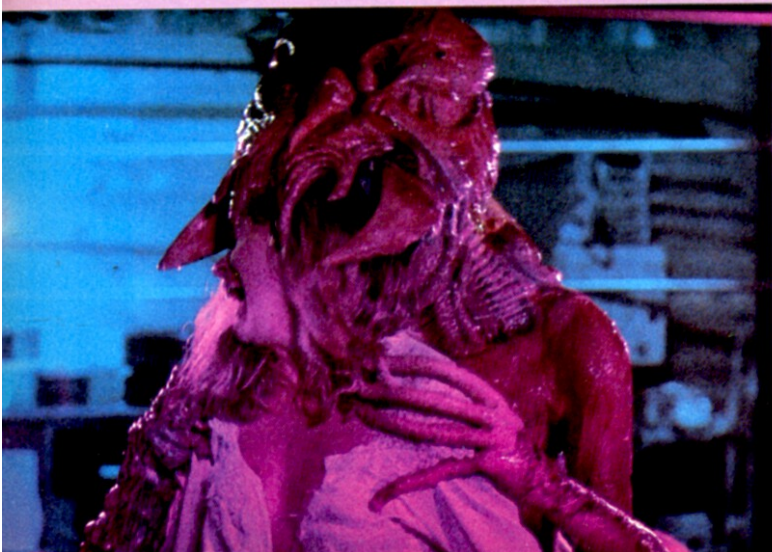
"The first transformation was done with a bunch of appliances," said Michael Deak, who assisted Buechler in Italy. "The muscles actually came off his face. Then we switched to a puppet for the split-open scene. We had the help of Dave Kindlon and Rob Kurtzman [of Mark Shostrom's crew], who were coordinating Pretorius' arms. Bill [Butler] and I were pumping out a sort of gelatinous slimy stuff."

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Jeffrey Combs is enveloped in a mass of metamorphosing flesh as Pretorius tries to absorb him during their final battle.



Heroine Barbara Crampton in the amorous grasp of the transforming Pretorius.



STAR TREK

The creators of science fiction's most popular show take a fond look back.

By Ben Herndon

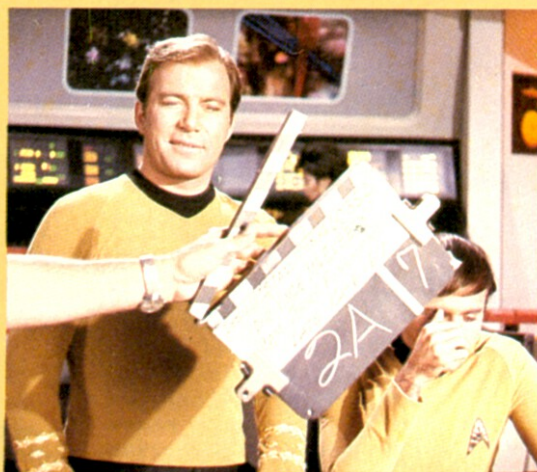
We've just beamed down with the Enterprise landing party onto the planet's surface somewhere on soundstage 9 or 10 at Desilu Studios and Mr. Spock, in a rare display of emotion, is berating himself.

"I am a fool," he snaps. "My tricorder is capable of recording even at this speed. Moments of living history are passing before us..."

He stares, fascinated, at The Guardian—a giant donut-shaped time portal that special effects chief Jim Rugg rigged to emit a veil of mist and pulsate with light on cue as centuries of Earth history race across its face.

"Captain's log... no star date... for us, time does not exist..." moans Captain Kirk as he and the rest of the landing party watch the flickering newsreel and costume drama images before them.

Regarded as the classic STAR TREK, this episode was representative of the solid nuts and bolts underpinning in the gadgetry department, the strong teamwork in the art



William Shatner as Captain Kirk breaks up as he is about to film a scene with Walter Koenig as Checkov during filming of "Patterns of Force" in 1967 for STAR TREK's second season.

design department, and even involved a bit of apocryphal Treklore about the creative rewriting STAR TREK creator Gene Roddenberry did to Harlan Ellison's original teleplay.

Mechanical effects or any prop for the show that required special rigging or operation were laid at the doorstep of Jim Rugg. This episode, "City on the Edge of Forever," not only required the eerie Guardian to come to life, but also required a complicated "time viewer" which Spock was forced to construct with the "stone knives and bearskin" technology available in Depression-era

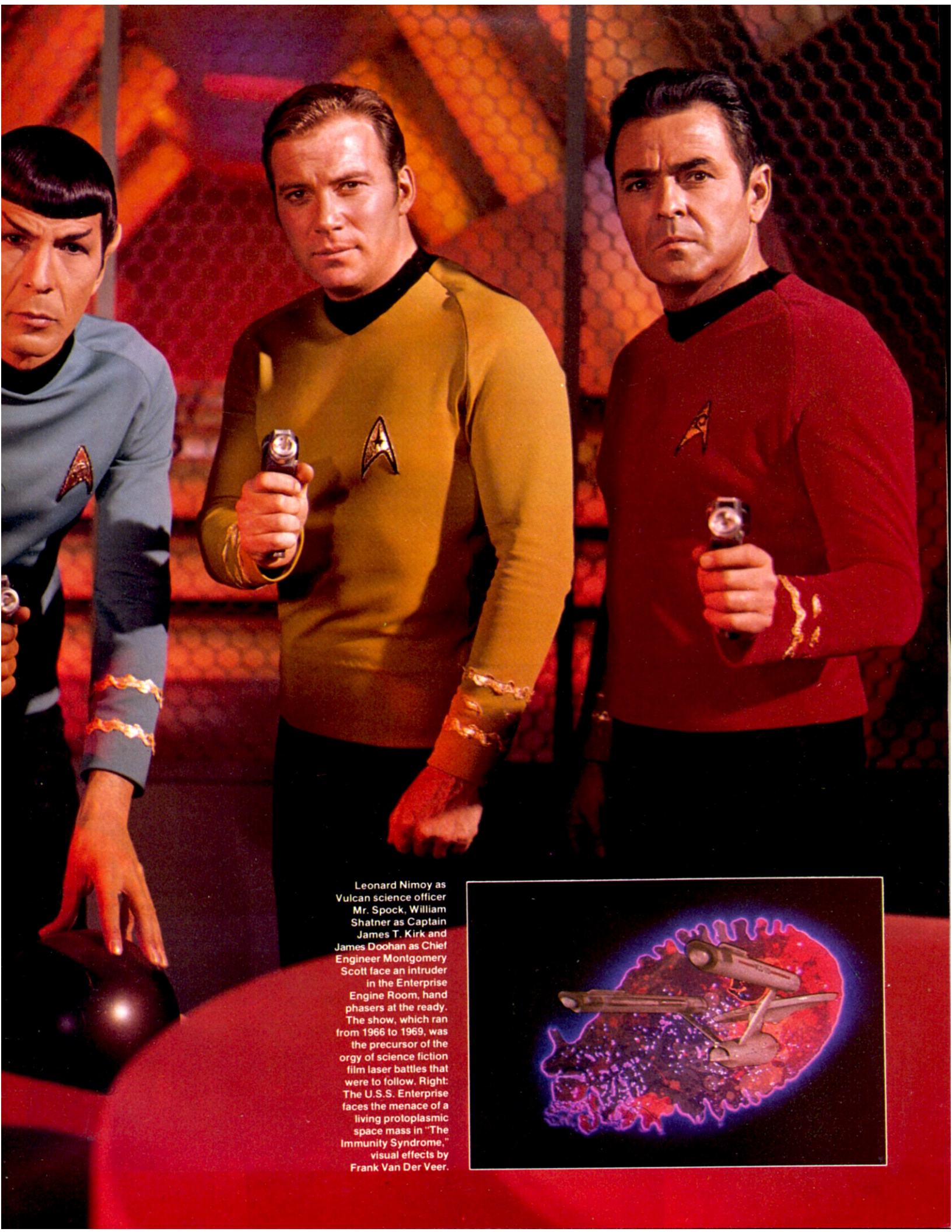
Earth.

"When a script first came out," recalled art director Walter M. "Matt" Jeffries, "Roddenberry would say, 'I need something that supposedly does such and such... come up with something.' So we would get together on the workbench with Jimmy Rugg and see what we could cobble together."

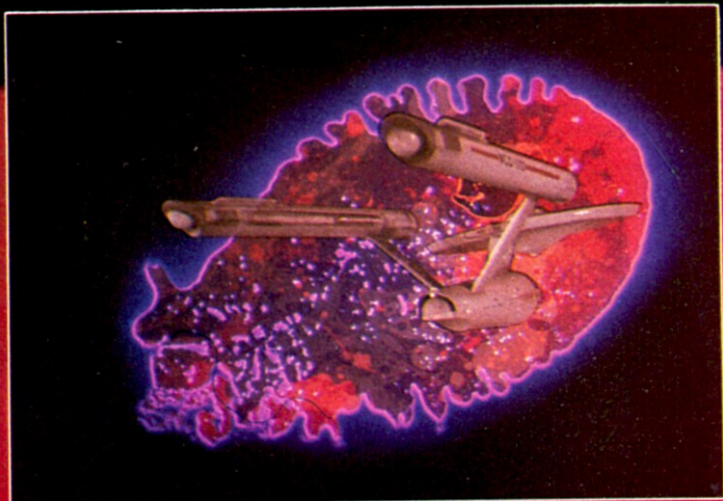
Rugg constructed Spock's time viewer and oversaw its subsequent destruction in the plot. "We got a bunch of antique vacuum tubes—real '30s types—and added a few blinking lights among them."

On the more human side of things, veteran makeup man Fred B. Phillips—usually saddled with the creation of alien and otherworldly makeup for assorted extraterrestrials—took a 30ish Joan Collins and achieved, in retrospect, an uncharacteristic and lovely look—simple and fresh, yet beautiful.

Her character, Edith Keeler, as Spock reminds the smitten Captain Kirk, *must* die. One of the persisting mysteries surrounding this episode concerns the expanded original version



Leonard Nimoy as Vulcan science officer Mr. Spock, William Shatner as Captain James T. Kirk and James Doohan as Chief Engineer Montgomery Scott face an intruder in the Enterprise Engine Room, hand phasers at the ready. The show, which ran from 1966 to 1969, was the precursor of the orgy of science fiction film laser battles that were to follow. Right: The U.S.S. Enterprise faces the menace of a living protoplasmic space mass in "The Immunity Syndrome," visual effects by Frank Van Der Veer.





of the teleplay Harlan Ellison wrote as compared to the version that was filmed and broadcast with script changes penned by Roddenberry. Ellison is a bit harsh in his assessment of this beloved STAR TREK episode.

"I despise the STAR TREK 'City on the Edge of Forever,' because it's not the script that I wrote—it's the shell of it," he said. "He is also quick to quash

any reports that his version was too grandiose for economical filming. "My script never had space armadas in it at all!" said Ellison. "They say that now because they choose not to remember that what they wanted was a show that was, I suppose, less passionate than what I had written."

Ellison's script, unaltered, won a Writer's Guild Award that year and the STAR TREK

episode that was aired won a Hugo Award for Best Dramatic Presentation of 1967. STAR TREK story editor, Dorothy "D.C." Fontana, did not participate in the rewriting of the original Ellison script but has a clue as to why changes may have been necessary.

"You have to read the two to get the comparison and form your own opinions," she cautioned when pressed for a

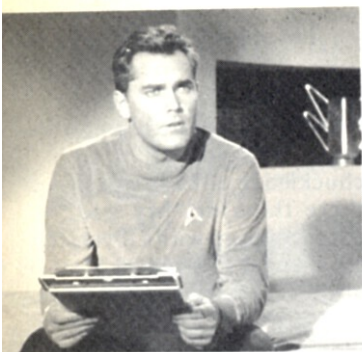
judgement. "As I recall, Harlan's story had a lot more characters that didn't pertain to the story of time travel, Edith Keeler, the love story between Keeler and Kirk, and her life and death. It was good stuff. It should have been just a straight episode of OUTER LIMITS and it would have been fine but it had to incorporate Kirk and Spock and McCoy more, and that was

CITY ON THE EDGE OF FOREVER by Harlan Ellison proved to be one of the best and most popular episodes of the series. Below: Caught stealing some clothes in depression era New York, Kirk attempts to explain Spock's ears.



Left: Returning through the time portal with Spock and McCoy, a morose Kirk faces a questioning crew. Below: In the past Kirk prevented Dr. McCoy from saving a woman Kirk loved in order to repair McCoy's rift in the fabric of time.





THE CAGE was the series' first pilot, filmed in 1964. Left: The original crew of the *Enterprise* reviews a distress call from the planet Talos IV. Of the first crew, only Leonard Nimoy as Mr. Spock was retained for the series. Dr. "Bones" Boyce was played by John Hoyt (Nimoy's left). Majel Barret played the unemotional first officer Number One (Nimoy's right). Captain Christopher Pike was played by Jeffrey Hunter (top), enslaved in the story by a doomed race of telepaths (above), makeup by Wah Chang, applied by Fred Phillips.

Visions, Ellison flung the Fotonovel of "City on the Edge of Forever" across the store in mock disdain and to the laughter and scattered applause of those cognizant of this in-joke.

Today Ellison merely states, "I've never loved that STAR TREK. It's won awards and continues to be the most popular one... my response is 'you shoulda seen the original...'"

Clearly, diverse personalities and contributions went into the production of the 79 episodes of the television series that initially met with critical hostility, but achieved a super-cult status with a rabid fan following after its cancellation. It flourished in national syndication as it had never done during its initial run.

"I still don't understand it," pondered art director Matt Jeffries. "I think if we'd known it was gonna last so long and be studied by so many people we'd probably have been so frightened of it we'd never have been able to make a decision."

In back-stabbing, glory-grabbing Hollywood, STAR

TREK's creator Gene Roddenberry elicits a devotion, camaraderie, and fierce loyalty that are rare in the business. Members of the technical and creative staff often refer to the input and inspiration Roddenberry provided.

"It goes both ways," claimed Roddenberry. "I could not have made it without them. The titles said 'created by Gene Roddenberry' but Hollywood is a strange place... it's the only place where a committee ever creates anything. I can name picture after picture where Jim Rugg or Freddy Phillips or others brought something of value to us."

Roddenberry was a former airline pilot who came to L.A. to break into TV writing. While working for the L.A. Chief of Police, Roddenberry began contributing scripts to cop shows like DRAGNET. After serving as head writer on HAVE GUN, WILL TRAVEL, Roddenberry produced his first series, THE LIEUTENANT, for MGM in 1963.

The studio asked Roddenberry for another series idea and he suggested a science fiction (but not fantasy) format with a regular cast of charac-



Creator Gene Roddenberry on the set.

ters—a departure from the anthology approach normally associated with that genre. MGM demurred but some story money was later provided by the struggling Desilu Studios.

Desilu risked the costly format and among three stories submitted by Roddenberry, "The Cage" was picked to be the pilot show for an interested NBC. The network eventually bought the show after the

what was done as I recall. There were some lovely things in Harlan's script that were not necessarily germane to the main line of the story."

Roddenberry himself explained why certain alterations were made in the original script. "I think Harlan's a genius but he's not exactly the most disciplined writer in the world," said Roddenberry.

"He had my Scotty dealing in interplanetary drugs and things like that! Also, he wrote it so that it would have cost \$200,000 more than I had to spend. He just wrote huge crowd scenes and all sorts of things. I tried to get him to change it and he wouldn't, so I rewrote it." Added Roddenberry, "We're old friends today."

Indeed, Ellison's initial bitterness seems to have mellowed into an abiding contempt at the adulatory link between himself and this immortal episode. Recently at an autograph party held at an L.A. area speculative fiction bookstore, Dangerous

PHOTOGRAPHING STAR TREK

Cameraman Gerald Perry Finnerman created the show's "look."

By Dennis Fischer

STAR TREK has long been noted as one of the most colorful shows on television, and not merely because of the colorful writing, the sometimes vivid acting by the show's regulars, nor Bill Theiss' bright costume designs. Much of what has come to be known as the STAR TREK "look" was the result of experimentation by Gerald Perry Finnerman, for two and a half seasons STAR TREK's premier cinematographer.

An Emmy Award winner and respected member of the American Cinematographer's Union, Finnerman began work in the industry by working as an assistant cameraman for his father, a well-known cameraman who was under contract to Warner Brothers. Finnerman worked on such television series as MAVERICK, CHEYENNE, BRONCO, 77 SUNSET

STRIP, and BOURBON STREET. Following the death of his father, Finnerman was assigned to Harry Stradling, three time Academy Award winner (THE PICTURE OF DORIAN GRAY, STREETCAR NAMED DESIRE, and MY FAIR LADY). STAR TREK marked Finnerman's promotion from camera operator to cinematographer, making for a very impressive debut for the talented lighting cameraman.

Emmy-winner Jerry Finnerman



Gene Roddenberry, the producer and creator of STAR TREK, originally sought Harry Stradling, Jr. as the show's director of photography, but Stradling was already working on GUNSMOKE and didn't return Roddenberry's calls. When Roddenberry asked Stradling, Sr. to intercede, the cinematographer instead recommended Finnerman for the job, knowing his son wasn't about to quit GUNSMOKE.

Finnerman, who worked as a camera operator on "The Cage," STAR TREK's first pilot, talked to Roddenberry about the assignment, and the two hit it off. "I told him that I had never been a cinematographer, but would like the opportunity," said Finnerman. "I liked science fiction. I liked the concept [of the show]. I felt I could do a good job. They had interviewed a lot of guys but the chemistry was right. They said, 'We'll give

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making of a second pilot, "Where No Man Has Gone Before," and the bulk of the "The Cage" pilot was incorporated into a two-part episode entitled "The Menagerie."

Jeffrey Hunter played the part of Captain Christopher Pike in the "The Cage" pilot but "Jeffrey's wife did not want him doing science fiction," revealed Roddenberry. "So he turned down the series. William Shatner had become available and I kinda liked him . . ."

For "The Menagerie" Parts 1 and 2, half of the two-parter was shot with Shatner in command of the Enterprise and with a less strident, better groomed Leonard Nimoy at his side. What audiences saw on the 11th and 12th weeks of the 1966 season was to be one of the classic STAR TREK adventures but it did not incorporate all the footage of "The Cage."

"The original print was never shown on television until it was cut up into the two-parter," said Roddenberry. "But then they discarded everything they didn't use." Roddenberry cleverly saved a copy of the full pilot, which is now on sale in video cassette.

"Part of it is in color and maybe 20% of it is in black and white because that's all there was left," he said. "They destroyed the color segues when they didn't use them in the two-parter. Originally there was only one color print. Desilu wasn't making a lot of money in those days and rather than spend the money to make a new negative they just took the print and chopped it up as the answer print. Everything that wasn't put into the two-part 'Menagerie' was thrown away. I had a black and white print, run off as a record. By combining the black and white with the color we were able to complete 'The Cage.'"

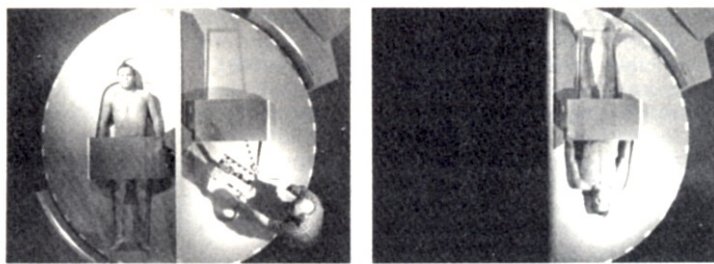
Roddenberry was firm on the question of incorporating color and black and white segments for the episode's video release. "When they asked 'should we colorize these segments?' I said 'absolutely not! You have here a document of the way science fiction was in those days and the attitude of the studio toward it.'"

"Harlan Ellison is a genius. But he's not the most disciplined writer in the world. He had my Scotty dealing in interplanetary drugs!"

- Series creator Gene Roddenberry -



Sherry Jackson and Ted Cassidy as Ruk, androids from Robert Bloch's first season script "What Are Little Girls Made Of?" Below: Filming a split-screen shot of William Shatner as Kirk, who is subjected to duplication by a renegade scientist.



Although only an assistant art director on "The Cage," Matt Jeffries shares credit with Roddenberry for stamping the series with its unmistakable sense of authenticity. Roddenberry praised Jeffries. "Matt was, if I do say so myself, a brilliant choice. He had a good grounding in aero-

nautical engineering which made our vessel look like it really worked." From flying B-17 missions over Africa during WWII to restoring a vintage 1935 biplane in his retirement, Jeffries' enthusiasm for aviation came to full flower in the design of the Enterprise, its bridge, engineering section, and other support levels.

Desilu supervising art director Rolland 'Bud' Brooks re-

called assigning Jeffries to STAR TREK. "Matt had worked for me as a set designer and Matt was an airplane nut—his interest in airplanes went beyond all bounds," chuckled Brooks. "I was sitting there thinking 'My god, we gotta come up with a lot of stuff here' and I thought of Matt. I couldn't think of anybody better to design the original flagship."

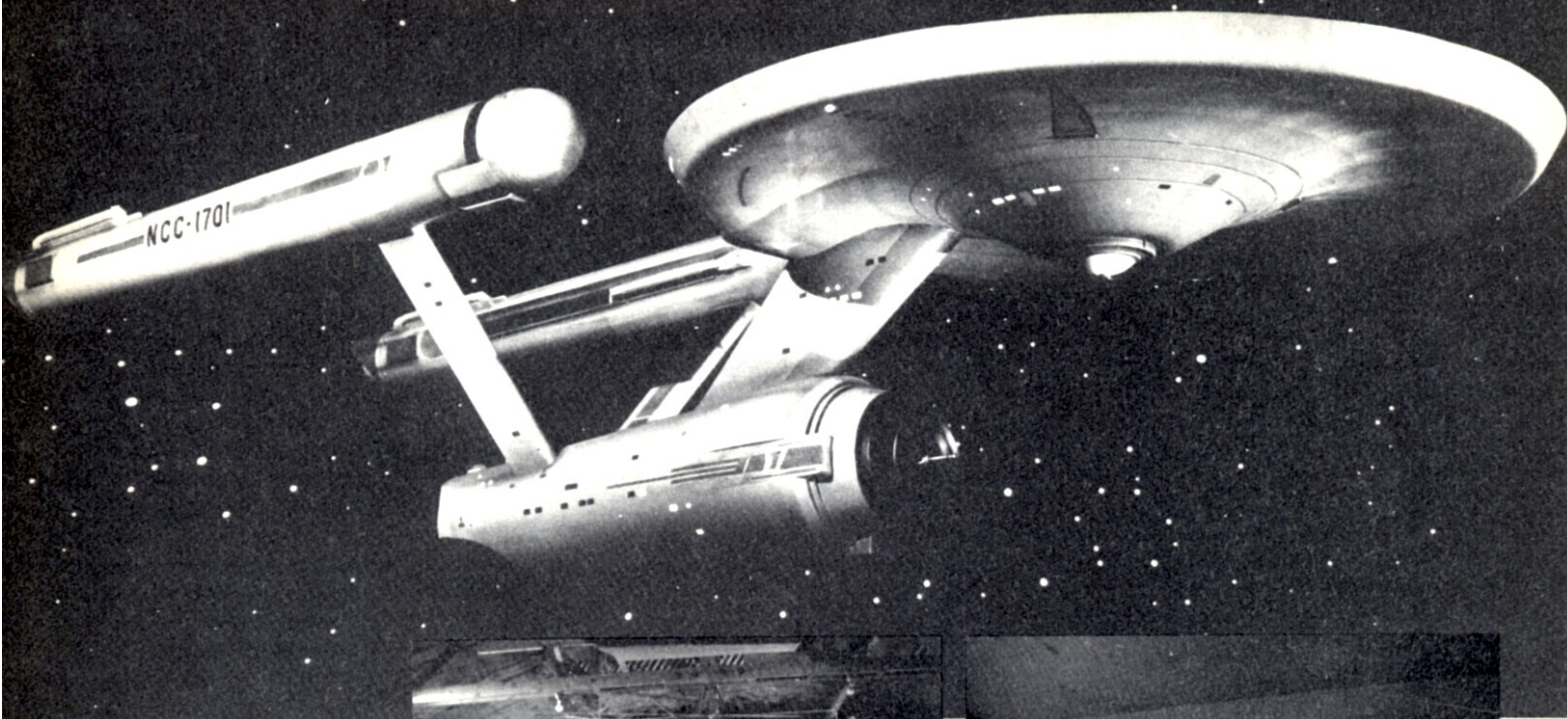
Since he was a member of the Aviation Writers Association, Jeffries had amassed a huge amount of design material from NASA and the defense industry which was used as an example of designs to avoid. "We pinned all that material up on the wall," recalled Jeffries, "and said, 'that we will not do.' And also everything we could find on Buck Rogers and Flash Gordon and said, 'that we will not do . . .'"

Through a process of elimination and selection they arrived at the ultimate design of the USS Enterprise NCC-1701. "I think the first time we had a review," said Jeffries, "I probably had a hundred different sketches. There were certain elements of some that we liked and certain elements of others that we liked and we kinda tossed the rest aside and began to assemble things with the elements that had some appeal to us."

Interestingly, one of the designs seriously considered for the Enterprise had the disc shaped primary hull replaced by one that was spherical. And the final Enterprise design, but for some last second switching, was to have flown upside down from its familiar configuration.

Initially a three-foot model was made and later a 14-foot model was constructed with what was unheard of attention to detail for TV modelmaking—even down to the nautically correct blinking red (port side) and green (starboard) running lights.

This attention to detail carried over to the design for what became one of television's most revered set pieces—the Enterprise Bridge. Replete with consoles, viewing screens, communication stations, and computer monitors, the Bridge was a masterpiece of intricate



U.S.S. ENTERPRISE was designed by assistant art director Walter M. "Matt" Jeffries and Gene Roddenberry, working with Desilu art director Pato Guzman. The beautifully detailed fourteen foot model used for optical effects filming was constructed by Don Loos of Van Nuys and now hangs on exhibit in a display at the Smithsonian Institute in Washington.

Insets: Filming the Enterprise for "The Cage" at the Howard A. Anderson optical effects company in Los Angeles, tracking-in on the ship's saucer dome, using blue screen to composite stars.



yet accessible design.

Said Jeffries, "Anyone who's been around Navy vessels or military aircraft knows that every time an additional piece of equipment comes up you've got to find somewhere to hang it. It always winds up being a great head bumper or in an impossible spot to get to. I figured out that in outer space, a dangerous environment for a human being, all of your equip-

ment would be inside, because Gene had specified he wanted a shirtsleeve environment rather than thinking about having to go outside to repair anything. It was a case of applying what I thought was basic knowledge."

As a former Air Force plate engineer, Jeffries' basic knowledge provided the dramatic device whereby Enterprise Chief Engineer Scott was able to glance at a console of franti-

cally blinking systems indicators and proclaim in an irritated brogue "the warp drive canna hold oot much longer..." or words to that effect.

Jeffries' design applications attracted the attention of a group not ordinarily mentioned in any audience demographics. "We had some talks with the U.S. Navy during the third year of *STAR TREK* and they wanted to know the

theory behind the Bridge—the slopes and various angles... We explained it to them and I gave them a full-sized vertical section," said Jeffries proudly. "There is a letter in the file stating that the Navy did use that as a basis for one of their major communications centers."

This type of militarily efficient design approach showed up in another vital area of art direction. "We were always under the gun," pointed out Jeffries. "An elaborate pie-in-the-sky set is easy to design but to be able to come up with it in terms of time and money is something else again."

In the middle 1960's the modelmaking and pre-fab industry was in its infancy. "The most difficult thing about doing the show was that we did not have today's materials to play with," Jeffries recalled. "We were working with ordinary construction materials. Even fiberglass molding and that kind of stuff was still relatively new and there weren't many people around who

Kirk, Spock and crew encounter bat-like parasites on Deneva in "Operation: Annihilate." Wah Chang built the rubber props which effects man Jim Rugg rigged with magnets to stick to the set and drop when shot. Inset: Spock falls victim.





The two faces of Spock. Left: Leonard Nimoy as seen in the series, holding the 3 foot model of the Enterprise. Above: Nimoy as seen in the series pilot "The Cage," in which his makeup featured a less sculptured hairline but greatly accentuated eyebrows. In the pilot the character is also animatedly emotional, a delightful contrast to Nimoy's deadpan delivery once the series got underway.

could do it. Nowadays you've got all kinds of wild-eyed plastics and molding stuff—none of that was available to us then."

Sometimes an episode would center exclusively around one set. In "The Squire of Gothos" the elaborately appointed manor house of Trelane was designed by Jeffries, but the trophies, armor, antique furniture, shields, tapestries, busts, and harpsichord were furnished by set decorator John Dwyer.

In "Arena" Kirk is pitted in a battle for survival with a reptilian Gorn, latex suit by Wah Chang. Inset: For an opening set of ravaged Starbase Cestus III, art director Matt Jeffries converted a western fort on the Paramount ranch.

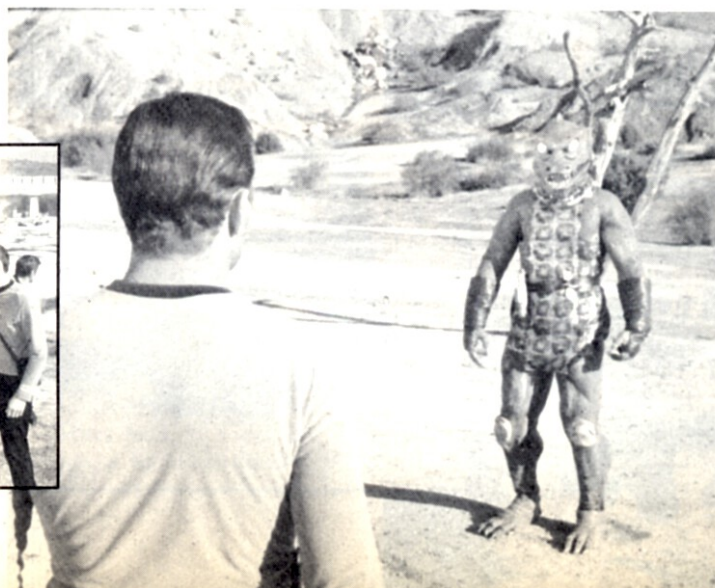


"He and I would go over ideas for the thing and he would go out and find stuff—really marvelous or way-out, and sometimes we'd have to change the set a bit to make room for it. We worked beautifully together and he was a marvelously talented individual," recalled Jeffries.

Occasionally a script would call for a spectacular alien cityscape or interstellar scene that could not be constructed within normal time and budget con-

straints. In these cases, Jeffries would arrange for a matte painting to be rendered to his scale specifications. On occasion, a miniature scene was actually constructed in place of a matte painting. The floating city in the sky in "The Cloud Minders" was such a miniature that was hung so it rested on a spun glass cloud and was then photographed.

Quick decisions were required when locations were being scouted for "Arena." It was decided that the Vasquez Rocks area in northern L.A. County would be used for the duel between Captain Kirk and the reptilian Gorn. The surreal, otherworldly look of the natural geological formations was ideal for the fight scenes. For the opening scene in which the Enterprise landing party comes under ground-fire attack,



Jeffries selected a site on the Paramount ranch in Agoura on which stood the walls of an old calvary fort, still standing after use in some forgotten Western.

"We decided to make use of it," said Jeffries. "After we went up on top of the big posts by the gate and put a pair of 12-foot diameter balls on top of them it began to pick up a completely different look." Battling his twin enemies—time and budget—Jeffries created a highly distinctive style superior to anything created for any TV science fiction format before or since.

Makeup man Fred Phillips constantly battled with these same constraints.

The skin tones for the very first woman Phillips did for the show created quite a stir. When Susan Oliver was slated to appear as the green-skinned Orion slave girl in "The Cage," Phillips was unable to give Roddenberry the envisioned tint from normal makeup and had to go to the studio paint department to get the proper ingredients for her makeup.

Film tests were then shot of Oliver in green makeup, but after three or four consecutive tests it was noted that the results were inconclusive—indeed the differences were negligible. The film tests were coming back from the lab showing Oliver in fairly normal skin tones. Phillips recalled piling into a car with three or four STAR TREK execs and going out to NBC to try and figure out why the different gradations of the makeup tests were not showing up on film.

The film lab technicians, after seeing the work prints of a very green girl naturally decided to "time" the succeeding prints made of the makeup test so the green girl would appear to have more natural skin tones. They assumed a green girl indicated a foul up in their developer chemistry and those film prints were clandestinely discarded.

The emerald green Orion slave girl was to be seen many times after the airing of "The Menagerie." She is placed with obvious affection, at the end of

STAR TREK IV: THE VOYAGE HOME

The latest feature tries to copy the qualities that made the series such a popular success.

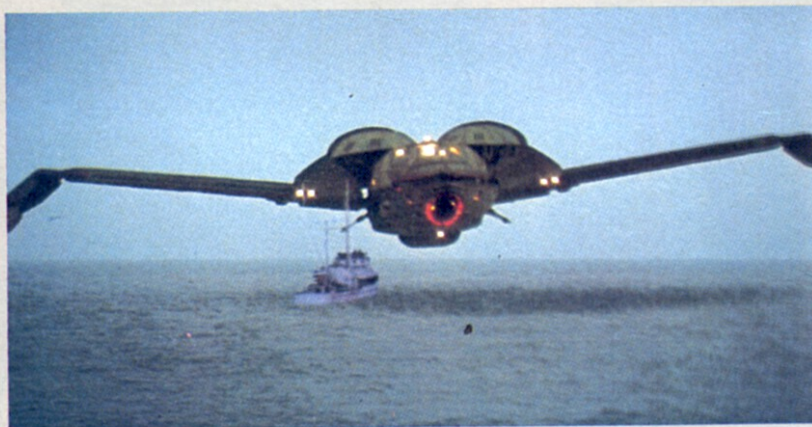
By Allen Malmquist

A good STAR TREK movie. It's about time. STAR TREK IV: THE VOYAGE HOME sends Admiral Kirk and his crew back to San Francisco, 1986, to capture a humpback whale, because an alien probe calling this now extinct animal is wreaking havoc on planet Earth. The trials and tribulations of adjusting to our "primitive and paranoid" society make the film akin to comic episodes of the series like "The Trouble With Tribbles."

With equal attention to tightness, IV juggles a radiating tale of various storylines coherently, and nothing seems to be tacked on. No slow moments, the comedy not asides, but born of and moving with the story.

And it's good comedy. Not the highbrow antics of Monty Python or Woody Allen, but still good solid humor coming out of the characters and situations. Shatner, who always had a flare for humor, handles his role with great ease—though, as usual, he comes close to crossing the ham line. The whole cast rises to the occasion, each getting their time center screen, from Kirk leading his men out of their invisible ship and into Golden Gate Park, "Everybody remember where we parked," to Chekov, with his thick Russian accent, asking a cop directions to the "nuclear wessels in A-lameda." Unfortunately, this tone hurts a few more serious scenes and a running gag on colloquial profanity soon wears out its welcome.

Uhura, for the first time ever, gets to do more serious work than open hailing frequencies



Adventures in old San Francisco in STAR TREK IV include buzzing a Russian trawler to save the whales. The story of a visibly older Kirk and Spock, against the backdrop of the Golden Gate Bridge, borrows from the best of the series.



and report busy signals. She sorts out distress calls, analyzes and converts the alien probe's signal, and tracks the humpback whales. Only Sulu gets short shrift, though his helicopter scene hints of edited footage. So too, Dr. Chapel's emergency operations cameo, a fine speech which actress Majel Barrett recited at a recent science fiction convention.

This scene would have made

the 23rd century Terrans look a little less helpless and inactive. They also look bad when Spock so briefly solves the mystery of the probe's intended recipient: less like Sherlock Holmes and more like Houdini; the drama of this scene is sacrificed to hurry on to the humor of the 20th century. When we come back from there, we get no further explanation of the probe calling to the humpback whales. We

never delve into what that cetacean intelligence might be, its level or its form.

The film is also fairly loose with the concept of history. Whereas the Enterprise crew always guarded its technology from primitive cultures—aside from slip-ups in "A Piece of the Action" and "A Private Little War"—here Scotty points a man down the path toward transparent aluminum. Affecting history? "How do we know he didn't invent the thing?" And

gone are the careful background checks of "Tomorrow Is Yesterday" as Kirk whisks a twentieth century biologist out of her place and into the future. Inherently unexplainable, time travel still plays better when certain rules exist.

Any story plays better when real emotion exists. THE VOYAGE HOME, conceived with a lighter tone, seems afraid to spend time on its emotional underpinnings. Dr. Gillian Taylor never connects with the whales she purports to love, simply because they're never together. She should swim with them, or at least deliver some non-trite dialogue on how she cares for their species. Spock purportedly goes through the same development he did in the first STAR TREK film—excusable as part of his post-death and post-Vulcan re-education—learning the value of emotion. But when, after acting logically the whole adventure, he says they must rescue Chekov because "it's the human thing to do," this change comes out of the blue. The cap at film's end, in which Spock's message for

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Left: In "Tomorrow Is Yesterday" Air Force Captain John Christopher (Roger Perry) attempts to help Spock escape from a military base. Middle: Kirk, Spock and Edith Keeler (Joan Collins) in the series' best time travel tale, "City On the Edge of Forever." Right: Kirk and Spock in New York City in "Assignment: Earth."





JOURNEY TO BABEL

was a second-season episode written by D.C. Fontana which introduced the characters of Sarek and Amanda, Spock's parents, who also make appearances in features STAR TREK III and IV. Above: Mark Lenard as Sarek (left) listens as Kirk engages the Tellarite ambassador Gav (John Wheeler) and Andorian Ambassador Shras (Reggie Nalder) in some political banter as the Enterprise transports them to a Federation meeting on Babel. Series artist Fred Phillips devised the alien makeups for the show. Inset Top: As his parents are about to arrive by shuttlecraft, Spock pauses to teach fumble-fingered Dr. McCoy (DeForest Kelley), the use of the Vulcan salute. Such kidding and bantering made the characters of the series endearing to viewers, an element of the show that was used to make the latest feature, STAR TREK IV, such a success. Left: Sarek and wife Amanda (Jane Wyatt) engage in the Vulcan ritual of finger-tapping. Bottom: Sickbay—a blood transfusion from Spock saves Sarek's life after a heart attack.

the scene montage in a majority of STAR TREK's closing credits.

Time was the enemy more often than a well-meaning film lab. Almost a decade before STAR WARS, STAR TREK had a bar room scene of its own in "Journey To Babel." For the mix of intergalactic ambassadors gathered on the Enterprise for happy hour, Phillips was given virtually no advance notice and had to fashion the wolf/pig faced Tellarite ambassador and the white-haired antennae Andorian overnight.

"I pulled it outa my hat," acknowledged Phillips.

By contrast, the makeup for big Ted Cassidy's character of Ruk the android in "What Are Little Girls Made Of" required no special appliances but emphasized deep eye-shading, a shaved head, and slashes of color to accent the lines in his face. This resulted in a startling and unforgettable look. "I didn't have to do an awful lot with him," laughed Phillips.

While Phillips came to

STAR TREK by way of OUTER LIMITS—with its notorious parade of monsters—he is proudest of the fact that during his 60 year career he was the makeup man for Hollywood glamour queens such as Irene Dunne, Rosalind Russell, Jean Arthur, and Loretta Young . . . quite a change from Ruk the android. For many of the show's makeup effects Phillips was ably assisted by two other OUTER LIMITS alumni, Wah Chang and Janos Prohaska.

In "The Deadly Years," Kirk, McCoy, Scotty, and Spock age dozens of years before our eyes due to a planetary virus. Phillips nearly turned grey himself when faced with the Herculean chore of "aging" nearly half a dozen actors in four separate stages at the same time.

"We did that for two days as I remember and fortunately I had good help because I wasn't able to do the whole thing by myself," said Phillips. "The help I had was the best. There

were no makeup artists available from the union that day and I had to call various production managers from other companies to get them to release help from their show.”

Often expediency was the mother of invention, as Phillips described how he devised the makeup design for Klingons, STAR TREK's main heavies. “I had never heard of a Klingon before,” Phillips explained, “and nothing in the script that I read told me what it was . . . so there was nothing left to do but do what I could to get him on the set in a hurry, put a beard on him and do what I could in that direction with the time I had. We got by . . .”

The low television budget of STAR TREK was a factor for the script writers to deal with too. “While I knew there were some limits as to what I could do, I was still given complete choice as to subject matter and way of handling it,” said Robert

ORION SLAVE GIRLS seen in the series included Yvonne Craig as Marta (right) from the third season episode “Whom Gods Destroy” and Susan Oliver as Vina from “The Cage,” the show's original pilot. The series had a penchant for “jiggle” and revealing costumes long before the practice became a staple of network television. Despite the show's reputation as champion of social causes many found the attitude of the series toward women to be decidedly sexist.





Top: Enticed by a damsel in distress, McCoy decides to stand up to a black knight on horseback, if only to prove that it must be an illusion in "Shore Leave," a first-season episode written by the late Theodore Sturgeon, filmed on location at Africa USA. **Above:** Spock chides Kirk on the outcome of his encounter with Finnegan, a nemesis from his days at Starfleet Academy, and another illusion.

Bloch, who wrote "What Are Little Girls Made Of," "Cats-paw," and "Wolf in the Fold."

"The only thing that disappointed me was the fact that they had to limit their production values. When I wrote that the crew was wandering in a labyrinth or maze of catacombs, I didn't get that effect . . . I got the effect that they were wandering in a couple of cardboard corridors! But that's

the way it was—the budget was all up on the Bridge—what there was of it—and that was amortized every week and then there'd be another four bucks shot on another pair of false ears for Spock. Every little bit added up."

As much as anyone, Jim Rugg was put in the predicament of "making funny looking props" under very tough conditions. "Jimmy Rugg was a special effects genius," said Roddenberry. "If we wanted something that cost \$3,500 somewhere else, I came to Jimmy and said 'We're in trouble' and he'd find a way to do it for \$625 and on schedule!"

In "Operation—Annihilate," the script called for blob-like creatures to swarm on walls and ceilings of a laboratory and fly across the room in pursuit of Enterprise crewmen. Working with Wah Chang, Rugg cast the creatures out of a translucent flexible molding material called Plastiflex and inlaid some of them with a strip of metal. With the aid of electromagnets, these creatures were able to cling to ceilings and "drop dead" when hit by phaser fire. When it became necessary for one of them to fly across the room and smack Spock in the back, Rugg simply used a thin string on a fishing pole to guide its flight.

In "The Changeling," Rugg was also responsible for the flight and movement of the rogue computer Nomad. Aided by clever camera angles and judicious editing, Rugg was



MONSTERS for the series included Yarnek, a rock creature from "The Savage Curtain" (above), played by Janos Prohaska, the shape-shifting salt vampire from "The Man Trap" (inset), the first episode of the series telecast, and the ape-like Mugatu of "A Private Little War" (facing page), built and worn by Prohaska.



able to either roll Nomad along a dolly for close shots or hang Nomad from wires suspended from a monorail system and "fly" the computer through the room in long shots.

The way in which Rugg created movement for the horde of tribbles in "The Trouble With Tribbles" varied. "We got some battery-driven toy dogs," said Rugg, "cut their heads off and draped the Tribble skin over the torso of the dog with his paws not quite showing. We had some smaller tribbles that moved with some wind-up cricket toys—you wound them up, put them down, and they moved. We also put balloons inside some

of them, ran a tubing to it and had a syringe at the other end so that they would pulsate. A combination of all these effects gave the appearance of life."

While Tribble animation may not have had a lasting effect on American technology, another Rugg innovation did. A feature on the Enterprise that appealed to everyone's imagination was the way the Bridge doors instantly opened as a crew member approached. They were actually operated manually.

"There always had to be a man to operate those," pointed out Rugg. "Every sliding door opening you saw, we rigged and operated. A nice piece of



THE BRIDGE design on the U.S.S. Enterprise was the work of series art director Walter M. "Matt" Jeffries. **Left:** McCoy, entering the Bridge through its rear elevator, looking toward the communications station of Lt. Uhura (Nichelle Nichols). Standing by Uhura is Yeoman Janice Rand (Grace Lee Whitney), one of the regular crew that got written out of the series during its first season. **Inset:** Tilted camerawork and actors gripping the navigational console became an overused cliché. **Right:** Mr. Spock takes over command with Mr. Sulu (George Takei) at the helm.





sound editing in there gives you the illusion of a machine. The doors were tied together with cables and one actually opens the other." If you recall, it was a short time later that supermarkets and shopping centers adopted the "Enterprise Bridge" doors as standard equipment.

Rugg also oversaw the building of two different styles of hand phaser as well as the rarely seen phaser rifle, but he relied on more conventional ballistics effects in "Shore Leave." When an Enterprise crewmember is strafed by an airplane, Rugg set up the tracer bullet effects.

"You can do it with a simple thing like a nail board," he said. "Just drive a row of nails on a board and tie one squib to each of the nails and have a common connector coming from the other side of the battery and you rake that along the nails. Since the squib is an electronically fired explosion it fires when you make an electrical connection."

It sounds a bit dangerous but Rugg believes there were several other episodes that qualify as riskier. In "Arena," Kirk defeats the Gorn with a Rugg-rigged bamboo tube/black powder cannon. Rugg also placed the explosions for the opening mortar fire scenes.

"We had a minor war down there," he recalled. "That was one episode where we had explosions. Another one that we did out at the same location (Vasquez Rocks), was "Friday's Child," where our people were supposed to have created a landslide. We had an explosion for the first part of it and then we rolled a bunch of soft rocks down on the actors."

Of course no Class M planet would be complete without various types of ground fog, noxious gasses, or misty atmospheres. This too was

produced by Rugg. "We had a combination of effects," he said. "Some of it was steam and some of it was dry ice in hot water which would roll out and cover the floor like ground fog. We made clouds by using a smoke machine and having very good discipline on the stage. With no opening and closing of doors and no fans on, you could hang smoke in the air just long enough to get a shot."

Sometimes the fogs encountered provided more than just atmosphere. A favorite line of dialogue from the Robert Bloch script, "Wolf in the Fold," has a lovestruck Scotty exclaiming that "there's nothing like a walk in the fog with a bonny lass..." This particular fog which Scotty and his doomed lass stroll through proves to be rather threatening since it plays a part in a series of murders that involve Scotty as a prime suspect.

Many fine Robert Bloch stylistic touches are in this script—a pleasure planet devoted to hedonistic pursuits, a string of brutal stabbings (Dr. McCoy says, "He's dead Jim" a record number of times), graphic dialogue ("... it had

the stinking smell of a slaughterhouse..."), and a visit by the spirit of Bloch's favorite character—Jack-the-Ripper.

"They asked me if I would do Jack-the-Ripper in the future," said Bloch about the script's genesis. "My idea of sticking his personality into a computer was fairly novel 20 years ago. I should have given the computer entity command of objects not directly connected to it—such as knives..."

The Bloch touch provided the STAR TREK formula with a welcome dash of the morbid and morbidly humorous. Who else could casually condemn Scotty to death by torture and then tie Kirk's hands diplomatically so that intervention was impossible. Who else, after having three ghostly witches warn the landing party away in verse, would have Spock opine, "Very bad poetry, Captain..."

The dean of macabre fiction since the early days when he wrote for virtually every issue of *Weird Tales* through his publication of *Psycho*, Bloch's script for "What Are Little Girls Made Of" came complete with Lovecraftian echoes referring to Ruk the android as



Series story editor D. C. Fontana.

created by the "ancient old ones." As a former disciple and correspondent with Lovecraft, Bloch admits, "I'm guilty of sneaking that sort of thing in once in awhile."

His script of "Catspaw" was the seventh show of the second season and Bloch recalled the straightforward suggestion from Roddenberry regarding the script's theme. "They asked me to do something for Hallow-

THE MUSIC OF STAR TREK

Alexander Courage wrote the show's theme and scored its pilots.

By Hans Siden

Alexander Courage is the composer of the world's most popular and well-known science fiction theme, which opens each episode of STAR TREK. The chance to write the theme for the show came to Courage through an old friend, Wilbert Hatch, formerly head of CBS radio in Los Angeles who became the musical director for Lucille Ball when she bought the old R.K.O. studios and made them into Desilu. The studio was just about to start work on the pilot for STAR TREK and Hatch recommended Courage to Gene Roddenberry.

"I remember going to the studio when they were shooting the STAR TREK pilot," said Courage. "At that time it was the most expensive TV-pilot ever made and cost \$75,000, which today would hardly cover the cost of a half hour comedy. They were shooting the pilot at



Composer Alexander Courage

the old Hal Roach studio, just down the street from MGM in Culver City. There was no commissary in the studio so we all had to go to lunch across the street in a regular tavern. All the ladies playing Talosians, with those large heads and pulsating veins, plus Leonard Nimoy in his Spock outfit, would cross the street at high noon. It was quite a sight to see."

In addition to writing the

show's theme, Courage also scored the pilot, which was called "The Cage," but the pilot didn't sell. "They proceeded to make another pilot that was more like a space western," said Courage—"Where No Man Has Gone Before," with lots of fights, which seemed to be more what the network wanted. That was the pilot that actually sold."

Courage scored the second pilot and also did the scores for four other of the series episodes. "The Man Trap" (the first episode telecast), "The Menagerie" (the two-part episode that incorporated "The Cage"), "The Enterprise Incident," and "Plato's Stepchildren." And his music cues for those shows were revised throughout the series in other episodes.

Courage abandoned his work on STAR TREK at the beginning of the first season to work with Lionel Newman on the

continued on page 54

een," he recalled.

Nobody could have done a better job than Bloch at mixing humor with the macabre and generally having a lot of fun irreverently putting the Enterprise crew through the rigors of a haunted house. The dialogue is peppered with references to Spock being "a natural for trick or treating," and sight/word gags like Kirk peering across a dungeon towards Dr. McCoy who is chained next to a skeleton that is likewise manacled and asking—confused—"Bones . . . ?"

What we finally saw on the screen, however, was not what Bloch originally envisioned. He especially views the episode's black cat as an example of unfulfilled potential. "That cat was not quite the monster I had written him to be," Bloch lamented good-naturedly. "I had envisioned the sort of magnitude Willis O'Brien would approve of."

Some of Bloch's scenes were not, for one reason or another, incorporated into the final shooting script. "I know I wrote a charming little scene where the cat bit off Spock's head as I recall, but it was utterly abandoned," he said. "I thought I could get that by because I had a lot of chewing going on. I thought we'd settle with the censors. We'd bargain and we'd take out the chewing. But you know, they didn't buy that at all . . ."

"I was just trying to vary the formula a little bit," continued Bloch. "The most difficult thing to do is to come up with something a tiny bit different and still touch all the bases." Even with his gently irreverent attitude and despite budgetary sacrifices, the essence of Bloch's work translated faithfully from script to screen. Some rewriting was necessary on "Wolf in the Fold," his Jack-the-Ripper episode, but Bloch had no qualms about it.

"I was a little surprised when I saw it on the screen because it had been pretty well-structured so that any loose ends had been tightened," Bloch recalled. "I was never told who had a hand in making the changes and revisions but I rather suspect it was 'D.C.' because I think most of 'em were pretty good."

"I didn't want writers like Isaac Asimov or Ray Bradbury to write for us. Would I want to be known as the guy who rewrote them?"

- Series creator Gene Roddenberry -



Shahna from the second-season episode "The Gamemasters of Triskelion," played by Angelique Pettyjohn, who went on to do porno movies. In the episode the Enterprise crew is recruited to act as gladiators (left) by a superintelligent species (right).



"D.C. was good," agreed Roddenberry. If Roddenberry was the heart and soul of STAR TREK then Dorothy Fontana was its good right arm. As Roddenberry's third assistant secretary on THE LIEUTENANT, she came over to be his executive secretary on STAR TREK and after a number of notable writing assignments during the first season—"Charlie X," "To-

morrow is Yesterday," "This Side of Paradise"—she earned the opportunity to serve as the series' story editor. Although listed in the credits as Script Consultant, Fontana served with Roddenberry as a conduit through which many writers of diverse skills and orientations would filter their work.

When rewriting was necessary, the feel of the original author's style was preserved if

humanly possible. One of Theodore Sturgeon's scripts was handled in this fashion.

"I remember once when Gene sat under a tree on location for 'Shore Leave' and rewrote largely because there was a changing situation in terms of animals and the weather out there and what they had to work with," recalled Fontana. "Nothing was wrong with the story. In fact it was a charming story. What Gene changed was what we were using to tell the story. It was pure Sturgeon."

Sturgeon's relationship with Roddenberry was such that there were no problems with the rewriting. Roddenberry shudders now at the prospect of habitually rewriting part or all of other scripts submitted by the giants in the science fiction genre. "I would not have wanted Isaac Asimov or Ray Bradbury or people like that to have penned a script for us," said Roddenberry. "Would I want to be known as the guy who rewrote *them*? Their scripts may have been brilliant but I couldn't use them and keep my characters the same way.

"Rewriting is often the name of the game in writing," he continued. "but a series has got to have unity."

To prevent a freelance writer from going off in a dozen different directions—and to keep the necessity of rewrites to a minimum—new writers were given a copy of the STAR TREK "Bible." It contained pertinent information about the capabilities of the Enterprise, the nature of its mission, the personalities of key crew members, and what they could and couldn't do with the show's format.

"Those were the things that we liked to tell the writers about," said Fontana. "We tried to rewrite as little as possible. The 'Bible' covered equipment that was going to be standard, as much background as we could put in on the characters, sets we would be using, and a running synopsis of stories we had already purchased. They went out armed with as much material

as we could give them to help sell us a story."

Fontana possessed a solid understanding of the characters and their strengths and this showed in the types of scripts she contributed. In *STAR TREK*'s second season she wrote "Journey to Babel," "By Any Other Name (with Jerome Bixby)," "The Ultimate Computer (from a Lawrence N. Wolfe story)," and "Friday's Child." During the third and final season, with Roddenberry absent, considerably less care was lavished on the production end of many episodes. Fontana too had left but she did contribute two additional scripts—"The Enterprise Incident" and "That Which Survives."

Her best scripts dealt with character and relationships and the *STAR TREK* crew provided a fertile group of personalities. "We just knew we had a good character in Spock," she said. "Being half alien he could stand back from the rest of our people and comment on human nature—and give a very cool perspective on the more emotional Captain and certainly Dr. McCoy, Scotty and the others. Spock was one of the triumvirate that kept our stories in balance. Kirk and Spock and McCoy were the big trinity that made *STAR TREK*, I believe. The second trinity was Scotty, Sulu, and Chekov."

"Another thing we liked to play with was the relationship between Spock and McCoy," she continued. "It created a lot of fun and it was fun for the actors. They had their own kind of wit—both of them—



One of the finest episodes was "This Side of Paradise," written by D.C. Fontana during the first season in which Mr. Spock falls in love with Leila Kalomi, played by Jill Ireland (right). Spock is freed of the restraint on his Vulcan emotions to engage in an idyllic affair (inset top) after he and the crew of the Enterprise are exposed to the spores of a plant (above) indigenous to Omicron Ceti III, home of a Federation colony.



and they loved to zing each other. I think Leonard and Dee enjoyed doing those scenes because they always came off very well and it was fun for us to come up with a new way to get them at one another—new insults for one another. That was a lot of fun for the writers."

What was fun for the writers was sheer joy for the viewers. No other TV show in history has given rise to such a vast subculture devoted to bits of trivia and pieces of dialogue

which were ultimately elevated to the status of household phrases. Fontana remembers them.

"I think they just happened in the scripts," she said, "and sometimes it was the sort of thing where 'oh, gee, that was a good line . . . let's use it again!'"

"Beam us up, Scotty" was one of those things that would be like a naval commander saying "hard aport!"—just giving a command. That sort of thing would happen a lot on

board the Bridge of a ship. "Beam us up Scotty" was one of those working lines that would happen all the time. "Phasers on stun" was another . . .

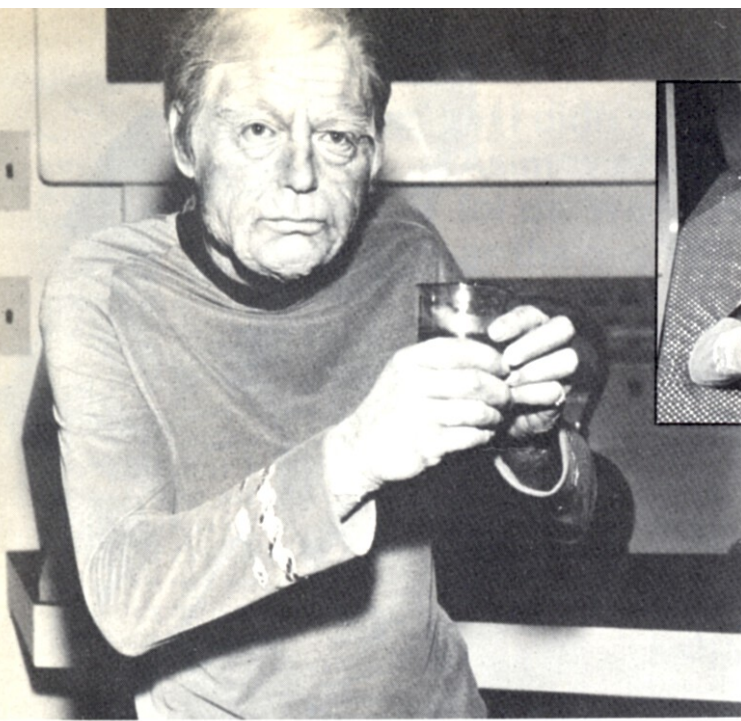
"He's dead Jim" just sorta happened really," she conceded. "It grew out of the stories."

Likewise, Captain Kirk's memorable opening narration ("Space—the final frontier . . .") assumed proportions of an atomic age religio/cultural incantation that, in the years before Apollo II, gave us hope



CATSPAW was written by Robert Bloch as a Halloween episode. Left: Kirk tries to explain superstition to Spock, chained in the dungeon of a castle evoked by aliens as an environment to scare the crew. McCoy is also at right and William Shatner does a choice double take when he turns to call the doctor by saying "Bones?" Inset: The aliens use a symbol of the Enterprise (later donated to the Smithsonian) to heat-up the Bridge. Right: The shape-shifting aliens transform into a giant black cat to stalk the crew, an acute example of the show's often limited production values.





In the second season episode "The Deadly Years," series makeup artist Fred Phillips gradually transformed the Enterprise principals, McCoy (left), Kirk (inset) and Scotty (James Doohan) into doddering old men, the result of radiation poisoning after exposure to a comet, providing an acting field-day for the talented cast.

that someday we *would* explore strange new worlds and boldly go where no man has gone before.

An important base for any subcult are the secret signs they incorporate. Two of STAR TREK's most popular ones were created by its two principal players. "Leonard Nimoy, for instance, came in with the 'Live long and prosper' sign—the split two-fingered salute,"

revealed Roddenberry. "He came into my office and said 'I feel the need for a Vulcan salutation, Gene' and he showed it to me. Then he told me a story about when he was a kid in synagogue. The rabbis said 'Don't look or you'll be struck dead or blind' but Leonard looked of course and the rabbis were making that sign—and Leonard said, 'Well, I didn't know if you wanted to use it or

not.'"

Roddenberry is still tickled at the genesis of this STAR TREK password. "The idea of my Southern kinfolk walking around giving each other a Jewish blessing so pleased me that I said 'Go!'" he laughed.

The highly effective Vulcan Nerve Pinch was originally created in a moment of horseplay and was later incorporated as a device to simplify many a fight scene. "Leonard and Bill did that to razz the director," revealed Roddenberry. "They were high-spirited and they were bad boys. They would try to dominate a director from the start. But it

worked out so well and scared the director so much we thought we would scare the audience too."

Those who were intrigued by these bits of business and went so far as to practice them in daily life, commit entire STAR TREK scripts to memory, and devour STAR TREK lore in huge gulps woke up one day to find themselves labeled "Trekkies." The show's popularity was not the sole property of the fanatic, however. Fontana recalls a request for souvenirs from a very lofty fan club.

"The little Enterprise in the crystal cube from "Catspaw" is in the Smithsonian Institute," she said. "Gene had me deliver it along with a Klingon Battle Cruiser model."

The Trekkie society is now entering its second or third generation of existence and is still holding to its primary function in life—to keep the flame alive and never let NBC forget how stupid it was to let STAR TREK die in the miserable way that it did. Fontana remembers how that happened.

"Gene was coming back to do the third season as producer and NBC had promised him either Monday night at 8:30 opposite GUNSMOKE or Tuesday night at 7:30 opposite LANCER or MOD SQUAD. He felt either one of those would be good time slots for STAR TREK. NBC promised Gene it would be one of those two and on that basis Gene said he would come back and produce the third season. We were into it, writing scripts for him and developing the show

THE MAKEUP OF STAR TREK

Fred Phillips created Spock's ears and a pantheon of other ETs.

By Ben Herndon

For 60 years, Spock's makeup artist, Fred Phillips, approached the challenges of his craft with a workman-like devotion and seems unawed by the complexities of producing Vulcans, Klingons, and Romulans. Phillips gives credit for the concept of Spock's ears to Gene Roddenberry but had to fine tune their final application himself.

"First you have to take the impression of Nimoy's ears—there are no two ears in the world the same," Phillips noted, "and go from there." With a model of Nimoy's ears as a base, Phillips sculpted the pointed Vulcan model for casting in rubber.

"First I made them with slip rubber but it doesn't stand up—it's thin and the ears wobbled," he revealed. "I had to change to foam rubber. Each day of shooting you have to



Makeup artist Fred Phillips

have a new set of ears." Discarded Spock ears later became something of a hot item—often fetching outrageous prices at STAR TREK convention auctions.

Phillips was also responsible for the subtle difference made in the Spock seen in "The Cage" and the Spock seen when the series was underway in regular production. In "The Cage" Spock's eyebrows were

much thicker and were applied in a more exaggerated V-configuration. His bangs were not as symmetrical and his skin tone had a blanched look to it. Phillips later shaved the eyebrows thinner but allowed enough slant to give Nimoy a full range of bemused "illogic beholding" expressions. More attention was given to the geometrical simplicity of his bangs and his skin tones were softened.

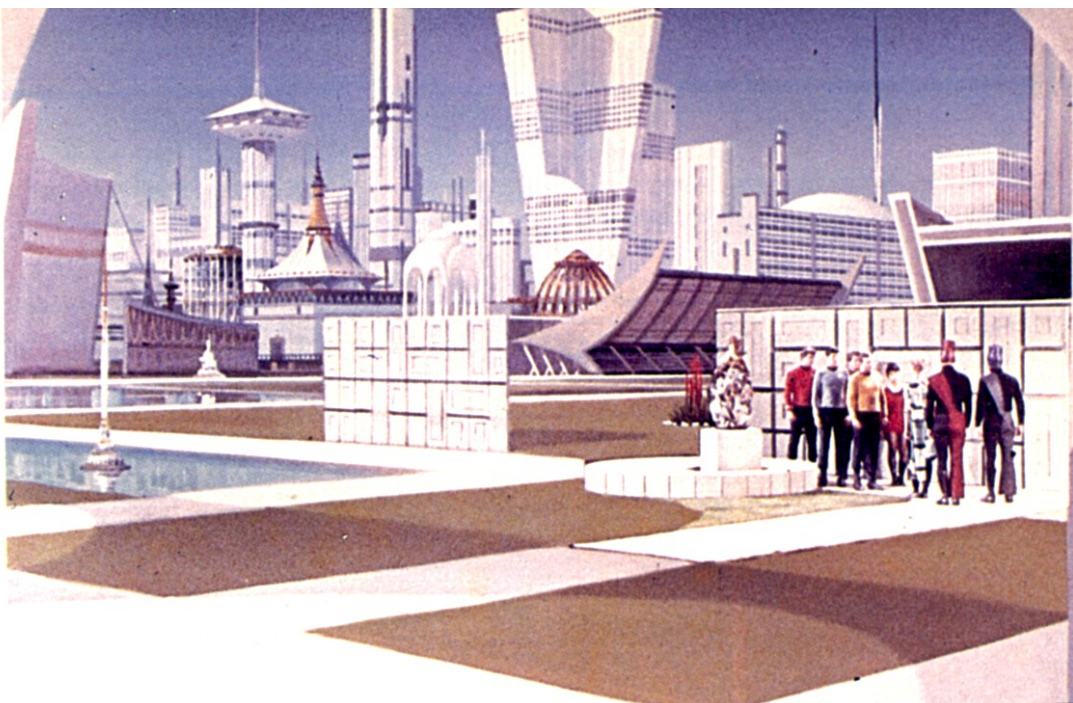
Phillips conceded that it was sometimes hectic in the mornings since no footage could be shot until the principal and other guest actors had been completely made up. To apply the entire Spock makeup—ears, hair, eyebrows, skintones, etc., took Phillips an average of an hour and a half. The fastest he ever recalls getting Nimoy in and out of the makeup chair was 49 minutes. Guest aliens, of course, took considerably longer. □

for the third season when NBC said, 'Your time slot is gonna be Friday night at 10 o'clock' which was absolutely murderous. It's a date night, high school football and basketball night . . . all those things. Gene said, 'I'm not gonna kill myself for 10 o'clock on Friday night . . .'

Roddenberry threatened to leave the show as a bargaining chip to get back the promised timeslot from the network. "That's all I had," he said, "was to be able to say 'I won't do it.' It didn't work. I'm sorry to say. NBC didn't realize what they had. After STAR TREK was canceled, their demographics people came in and said 'We want you to know you've just thrown off the show with perfect demographics.'

"If demographics had come in a year earlier," Roddenberry continued wistfully, "we would have had a twelve year run."

Roddenberry's absence was one of the reasons why Robert Bloch decided against writing for the series in the third season. "The word was out," he remembered, "and the people that were in control were not people that I felt were close to the STAR TREK concept as it had begun. Roddenberry was nowhere to be seen. Producer Gene Coon—very much a stabilizing force—was gone also. When he was eliminated and a bunch of strangers came in—they were not playing the same game . . . the game was



The matte painting of the surface of Eminor VII as seen in the first-season episode "A Taste of Armageddon." Inset: Filming the live-action element at Desilu using a wall built for "The Cage."

let's figure out some gimmicks and stick 'em on the air. It was antithetical to the actual strengths of the concept that enabled it to survive. But then came the miracle . . ."

In an unprecedented phenomenon, the final cancellation of STAR TREK by NBC created the dual effect of massive viewer backlash and a rabidly popular and enormously successful afterlife in



national syndication.

"Or as the late Richard Strauss would put it," mused Bloch, "death and transfiguration . . ."

Clearly NBC never really knew what they had in STAR TREK and it's doubtful if they ever really realized what they lost. Quirky Nielsen ratings and critical qualms probably influenced their decision to dump the show.

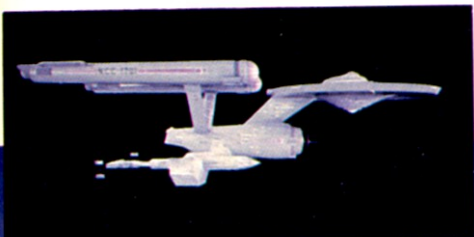
"The critics would come out and say 'it's the worst thing ever on TV,'" remembered Roddenberry, "and I'd say to the crew and actors, 'C'mon, let's shove that down their throats . . . let's make it so good they can't believe it.'

"I don't know who wrote the review but the one that really got to me was one that said 'Last night, the worst thing I have ever seen came on television,'" he added. "That does not send your people off with a glad cry."

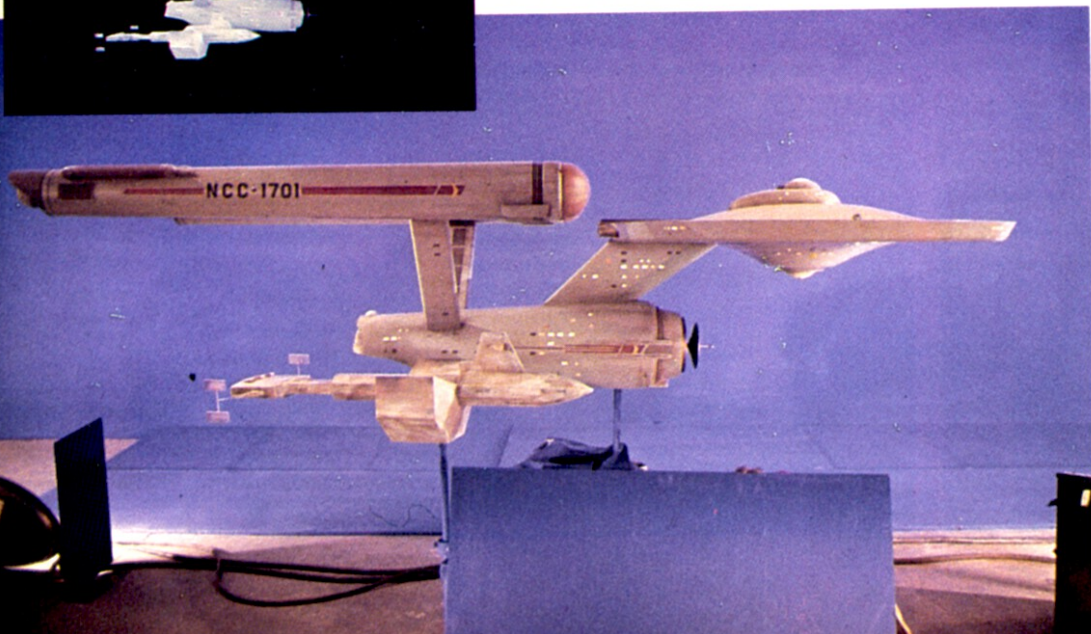
Roddenberry remembered other avenues of resistance to the show's format. "It was considered a silly fantasy because man had not yet landed on the moon," he noted. "My own father went out and apologized to the neighbors. He said, 'I know the boy's up to something silly but he'll come back and write a good American Western.'"

Critical and parental scorn notwithstanding, STAR TREK touched something in the multitudes of loyal viewers

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Shooting the blue screen element of the Enterprise and Botony Bay from "Space Seed," the basis for feature STAR TREK II. Inset: The finished shot.



REVIEWS

Witty indictment of heavy metal music is too silly to be scary

TRICK OR TREAT

A DeLaurentis Entertainment Group release. 11/86, 97 mins. In color. Director, Charles Martin Smith. Producers, Michael S. Murphey & Joel Soisson. Screenplay: Murphey, Soisson, Rhet Topham, from a story by Topham. Director of photography, Robert Elswit. Editor, Jane Schwartz Jaffe. Music, Christopher Young. Original songs, Fastway. Production designer, Curt Schnell. Art director, Colin D. Irwin. Set decorator, Doug Mowat. Special makeup effects, Kevin Yagher. Sound, Ed Paul Bengston & David Cohn.

Eddie Weinbauer..... Marc Price
Sammi Curr..... Tony Fields
Leslie Graham..... Lisa Orgolini
Tim Hainey..... Doug Savant
Angie Weinbauer..... Elaine Joyce
Roger Mockus..... Glen Morgan
Nuke..... Gene Simmons
Rev. Gilstrom..... Ozzy Osbourne

by Harry McCracken

Surprise them though it might, the crusaders of the Parents' Music Resource Center, the notorious alliance of would-be rock music censors, are as likely to find socially redeeming content in Charles Martin Smith's *TRICK OR TREAT* as the head-banging young heavy-metal fans that the movie seems to be aimed at. True, the film shows the PMRC's kind as being pompous idiots, but its primary villain is an even more imbecilic heavy-metal musician who really does encode evil messages—*deadly* ones—in a recording to be revealed when the disc is played backwards. This film is that admirable rarity: an exploitative movie which displays no undue respect for the fad it attempts to mine. More remarkably, it is an exploitation movie with a genuinely sympathetic protagonist.

Marc Price stars as Eddie Weinbauer, a teenaged heavy-me-



Rocker Sammi Curr (Tony Fields) gets a shock when he comes back from the dead.

tal enthusiast and social reject whose world falls apart when his idol—one Sammi Curr (Tony Fields)—perishes in a hotel fire. Eddie brightens up a little when a disc jockey friend (Kiss's Gene Simmons in a cameo appearance) gives him the master disc of Curr's last, unreleased album, and even more when he discovers that spinning the record backwards brings Sammi Curr back in disembodied form.

Soon, though, the fan finds himself unable to control his hero's urges; Sammi begins to maim and murder teenagers and bowdlerizers of his music alike. Eventually, Eddie realizes that the only way to vanquish Curr is to destroy every copy of that final recording so nobody can ever play it in reverse again.

It's far too silly a premise to ever become truly scary, but *TRICK OR TREAT* redeems itself in unexpected ways. The initial shock is the film's irreverent approach to the music Eddie loves so much; Sammi Curr's pre-death appearance before a Senate committee—a parody of Dee Snider of Twisted Sister's well-publicized testimony—is as devastating a comment on the ridiculousness on the heavy-metal mindset as anything in *THIS IS SPINAL TAP*. The soundtrack's many hideous songs by the group Fastway are (intentionally or not) entirely appropriate to the film's uncomplimentary portrait of heavy metal.

First-time director Smith, who as an actor has been associated with relatively serious films like

NEVER CRY WOLF and *STAR-MAN*, may seem like an eccentric choice to direct a lowbrow horror movie, but his sensitivity makes *TRICK OR TREAT* something more than the typical slasher flick. Dino DeLaurentis probably thought he was financing. While the hoary script is full of the expected HALLOWEEN-derived sequences and stereotypes, Smith refuses to merely imitate John Carpenter's famous directorial style.

The movie's distinctive flavor comes from the way Smith grounds the mayhem in a kind of precise comic exaggeration that helps to mask the plot's improbabilities. He knows that an expensive high school fight scene will be more exciting if the background details—like a hectic music lesson that the combat spills into—are accurate; he knows that the Halloween night quest to destroy Curr will be more convincing if Eddie has to stop and deal with trick-or-treaters on his way out of the house.

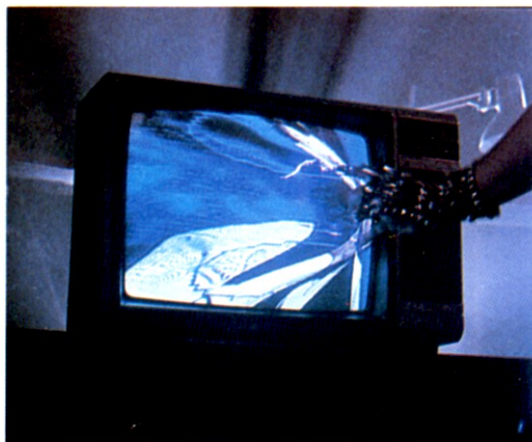
He also gets an enormously likable performance out of his star. In a genre as nearly devoid of interesting acting as the modern horror film is, Marc Price's knowing and sympathetic caricature of a frustrated teenaged outcast is particularly refreshing. If *TRICK OR TREAT* has anything serious to say, it's that while heavy metal is laughable, Eddie's obsession with it isn't; the music speaks to him in a way that home and school fail to. It's our affection and respect for Price's Eddie that makes such an argument persuasive, even as we chuckle at the awfulness of Sammi Curr's music.

Price is the only actor who manages to completely transcend his role, but most of the cast members do at least a little more with their cookie-cutter dialogue than is the norm in this kind of movie, notably Elaine Joyce as Eddie's mother and Glen Morgan as his pal Roger. Director Smith puts in a brief but hilarious appearance as a wimpy schoolteacher, and Ozzy Osbourne, despite severe miscasting, proves amusing as a Jerry Falwell-type preacher.

Given the fact that Smith man-

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Two imaginative effects shots have Curr reach into TV sets to wipe out and throttle talk-show guests bad-rapping heavy-metal.





Makeup artist Kevin Yagher and Skeezix, his rod and cable puppet.

Kevin Yagher on the makeup for TRICK OR TREAT

By Dan Scapperotti

The gargoyle-like back-seat seducer of *TRICK OR TREAT*, which would be right at home perched atop Notre Dame, is the creation of 24 year-old special effects supervisor Kevin Yagher. Unfortunately, the terrific-looking monster is on screen for only a few seconds, although it took five weeks to build. According to Yagher, director Charles Martin Smith toned-down the gore aspect when he came on the production, adding a more tongue-in-cheek approach to the horror elements.

Skeezix, the backseat monster, was the product of a seven person crew and an over eager Yagher, whose vision of the creature surpassed that of either Smith or the writers. "Charlie [Martin Smith] thought it would be nice to have sort of a mascot for Sammi much like Eddie, Iron Maiden's zombie on their album covers," said Yagher. "We came up with some sketches. My whole crew had some input on the look of the creature."

Skeezix is composed of eight separate pieces including the long tongue. The head, neck, arms and hands were made of foam latex while the tongue is hot poured vinyl and slips over the cable mechanics used to make it move. It's teeth are dental acrylic and the reptilian eyes are painted acrylic. The eye lids and ears were made separately from foam. The pieces fit onto a

poly foam and latex trunk. An operator works inside, entering through the back. Breathing, cheek movement, snarling mouth and a tongue are mechanically cable-controlled. The arms are moved by means of two rods which extend back from the elbows.

Yagher also supplied the makeup for Tony Fields as Sammi Curr. Yagher's assistant, Alec Gillis, advised that Fields' makeup took from two to three hours to prepare and apply. Burn scars consisted of two pieces of foam latex, pre-painted to save time for Fields in the chair. The units are applied to the actor and blended. Hair pieces supplemented Fields' own locks.

Several tattoos, one of which is a rendering of Skeezix, were applied to Fields by means of rubber stamps, a time saving device Yagher initiated at the suggestion of Daniel Marks, another member of his team. Yagher also built a mechanical head and false set of hands for Curr for scenes involving fire and electricity. The head featured eyes that roll back and blink and a mouth that moves.

In addition to bringing the denizens of the Underworld to life, the young makeup artist makes his screen debut in a cameo role. "I play the lead guitarist in the band who gets his head blown-up by Sammi Curr," said Yagher. "I wear a wig and act punked-out. The prop we built is just your basic wax exploding head." □

Wes Craven's new shocker is deadly alright—deadly dull

DEADLY FRIEND

A Warner Bros. release of a Pan Arts/Layton production. 11/85, 99 mins. In color. Director, Wes Craven. Producer, Robert M. Sherman. Coproducer, Robert L. Crawford. Executive producer, Patrick Kelley. Screenplay by Bruce Joel Rubin based on the novel "Friend" by Diana Henstell. Director of photography, Philip Lathrop. Editor, Michael Eliot. Music, Charles Bernstein. Production designer, Daniel Lomino. Set designer, Roy Barnes. Set decorator, Edward J. McDonald. Sound: Don Cahn, Allan Stone, & Jim Williams. Assistant director, Nicholas Batchelor. Casting, Marian Doherty.

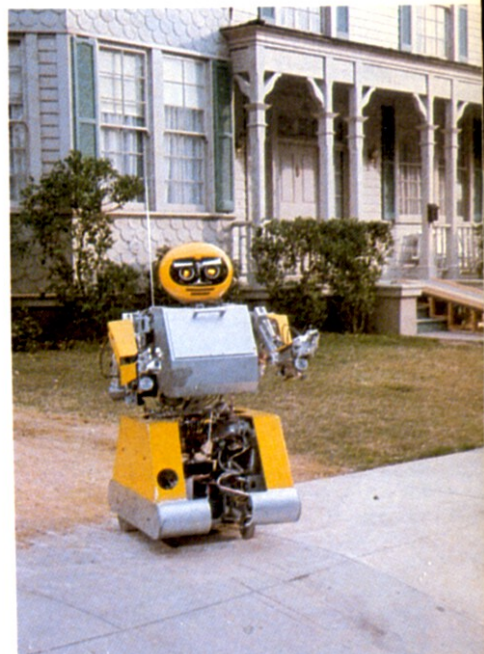
Paul	Matthew Laborieux
Samantha	Kristy Swanson
Tom	Michael Sharrett
Jeannie	Anne Twomey
Elvira	Anne Ramsey
Harry	Richard Marcus

by Gary Shusett

Wes Craven's *DEADLY FRIEND* is deadly alright—deadly dull. It's hard to believe that the scholarly schlockmeister who helmed the deliciously wicked *NIGHTMARE ON ELM STREET* could make such a safe, sane, and virtually toothless genre film. If Craven's strategy was to change his image by trying his hand at horror more psychological in nature, the plan backfired: the end result plays like an awkward compromise between a thriller and a blood 'n' gore fest. As such, it is doubly disappointing.

Written by Bruce Joel Rubin, who loosely based his script on a throwaway novel by Diana Henstell called *Friend*, *DEADLY FRIEND* stars Matthew Laborieux as Paul, a young computer genius who builds an insufferably cute robot named BB (voice by Charles Fleischer, too reminiscent of *SHORT CIRCUIT*'s Number Five). Anne Twomey (superb in Craven's "Her Pilgrim Soul," the highlight of the new *TWILIGHT ZONE*'s first season) plays Paul's kind-hearted, sensibly-shoed mom, who bakes a mean pumpkin pie and seems to handle life as a single parent reasonably well.

Future mad scientist Paul (who modestly boasts, "I have ideas no one's ever thought of") reactivates the brain-dead body of his girlfriend Sam (Kristy Swanson) by implanting in her brain the self-generating computer that once belonged to BB. If his long hours of study are worth beans, Sam should reactivate and . . . and what? Become his live-in dead girlfriend? (Don't bet on it: the sexuality here is as benign as it was in *WEIRD SCIENCE*. Besides, a coupling between Sam and Paul at this stage would be tantamount to



BB, the film's insufferably cute robot, is too reminiscent of Number Five seen in John Badham's *SHORT CIRCUIT*.

necrophilia, the overtones of which Rubin and Craven scrupulously avoid.)

It takes a while, but the circuitry kicks in, the color is restored to Sam's face (aside from sporting an excess of blue eye shadow—presumably intended to represent her "walking dead" state—Sam looks pretty good for a brain-dead teenager), and soon she is learning to walk all over again. (A mime is credited for working with Swanson, but her movements more often look as if she is practicing kung-fu.)

Monster lore being what it is, Paul's "Samanthastein" creation gets quickly out of hand, wreaking revenge on the dear old abusive dad, who put her in the hospital, by breaking his neck and tossing him into the basement furnace. Sam hurls a basketball at mean ol' neighbor Elvira (Anne Ramsey) with such velocity that her head explodes on impact. (A truly gratuitous—and amusing—gore effect, and one that is, by then, welcome, since *DEADLY FRIEND* is so deficient in the action department.) Soon the police are called in, guns are drawn and . . . well, let's just say that our two would-be lovers don't end up going to the

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Shooting the live-action flight scenes for THE BOY WHO COULD FLY

By Robin Brunet

To achieve the flying sequences of *THE BOY WHO COULD FLY*, released last August by Lorimar, director Nick Castle called upon the services of British-born Bob Harmon and Vancouverite John Thomas, veterans of the first *SUPERMAN* film.

Thomas, along with his stuntwoman wife Betty, has garnered the lion's share of SF films shot in his home town. Working out of a 7000 square foot studio beside Vancouver Harbour, they have provided special effects equipment, action props and stunts for over 200 feature films and TV movies, including *RUNAWAY*, *FIRST BLOOD*, *ICEMAN*, *SPACE-HUNTER*, and *CLAN OF THE CAVE BEAR*.

For *THE BOY WHO COULD FLY* John Thomas acted as the special effects supervisor, while Harmon was in charge of the flying sequences. "The idea on *THE BOY WHO COULD FLY* was to film as much as possible of the live-action flying on location," said Thomas. "We wanted to achieve close proximity flying where the audience gets the feeling the camera is flying with the actors without resorting to opticals."

Although a flying rig similar to the one used in the *SUPERMAN* series was built by Thomas from a design by Harmon, the stark realism of the flight sequences is due to the innovative use of the Skycam, a Musco Light rig and GCI crane—the first time these three units have been combined for a motion picture.

The GCI crane, of which only two are available in Western Canada, was mounted on a 45-foot truck and telescopes to a height of 150 feet, affording a lofty point of suspension for the flying rig. The use of the GCI crane alone allows for truly spectacular flying sequences, but director Nick Castle and producer Gary Adelson went a step further by using the computer-assisted Skycam camera system. This

Flying specialist Bob Harmon guides stunt doubles through the air with a GCI crane in a local Vancouver schoolyard for the film's climactic flying scenes.



Flying effects specialist Bob Harmon in the crane cage.

enabled the camera to track with the principal actors or the stunt doubles on the actual locations.

The entire set-up, towering over carnival tents and 500 extras in a Vancouver school yard, resembled a multi-plane highway act. The Musco Light rig telescoped 150 feet into the air,

providing an excellent and maneuverable sunlight fill, as well as a 'light out' for the suspension wires.

Doubling for female lead Lucy Deakins was Betty Thomas, who made like a 5' 1" Superwoman 160 feet above the school yard. "It's the big flying sequence in the film, and the thrill was indescribable," the 30 year-old former legal secretary said. "I wasn't scared because you quickly realize that once you're hoisted above the 20

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Right: Stuntwoman Betty Thomas and a stuntman doubled for the flying scenes shot in a Vancouver neighborhood.

Below: Vancouver effects expert John Thomas at the controls of the telescopic crane used for flying in the street scenes.



Sugar-coated cinematic lesson in life is a movie that couldn't

THE BOY WHO COULD FLY

A 20th Century-Fox release of a Lorimar Motion Pictures presentation. 8/86, 114 mins. In color. Written and directed by producer, Nick Castle. Producer, Gary Adelson. Associate producer, Brian Frankish. Co-producer, Richard Vane. Director of photography, Steven Poster. Editor, Patrick Kennedy. Production designer, Jim Bissell. Visual effects supervisor, Richard Edlund. Music, Bruce Broughton. Art director, Graeme Murray. Costume designer, Irish Keaton. Set decorator, Kimberley Richardson. Set designer, Jim Teegarden. Casting, Barbara Miller.

Milly Lucy Deakins
 Eric Jay Underwood
 Charlene Bonnie Bedelia
 Louis Fred Savage
 Mrs. Sherman Colleen Dewhurst
 Uncle Hugo Fred Gwynne
 Geneva Mindy Cohn
 Mrs. D'Gregario Janet MacLachlan
 Mona Jennifer Michas
 Erin Michelle Bardeaux
 Colette Aura Pithart
 Joe Cam Bancroft
 Gary Jason Priestly
 Sonny Chris Arnold

by Kyle Counts

THE BOY WHO COULD FLY is the kind of film you want to shower with awards: Most Sincere Message, Most Winsome Spielbergian Movie, Most Sugar-Coated Cinematic Lesson in Life. Writer-director Nick Castle definitely has his heart in the right place: the movie is (generally) sensitive, deals with human values, and is as upbeat as a Billy Graham pep talk. So why, three hours later, did I decide that the award I really wanted to bestow upon this well-meaning fantasy film was Most Careful, Manipulative Snow Job?

The setup is tried and true: new family moves into new neighborhood and attempts to adjust to new situations. Mom (Bonnie Bedelia, again working wonders with very little) has recently lost her husband to cancer, and is about to re-enter the insurance market, which is now dominated by intimidating computers; pre-teen Louis (Fred Savage), heavily entranced in a make-believe world of combat soldiers, struggles with school and the neighborhood bully; introverted daughter Milly (Lucy Dakins, who bears a striking resemblance to Bedelia) casts a sympathetic eye toward next door neighbor Eric (Jay Underwood), an autistic teen who hasn't spoken a word since his parents were killed in an accident. (Eric apparently began pretending he was an airplane the moment he realized his parents were dead, or so goes Castle's rather lame explanation.) While teachers and local mental health authorities battle over whether he should live



Jay Underwood as Eric, the autistic boy of the title in director Nick Castle's idea of a winsome Spielbergian fantasy.

with his alcoholic uncle (Fred Gwynne, inappropriately directed so as to recall his Francis Muldoon character on CAR 54, WHERE ARE YOU?), Eric spends all his spare time perched on the window ledge, indulging in literal flights of fancy. Can he really fly? Or has he retreated from reality so completely that it's all in his mind?

When Milly ends up in the hospital with a slight concussion (she falls over a railing while attempting to reach for a rose), she is awakened in the middle of the night by Eric, who takes her on a flight across the city (an unsatisfying sequence, due mainly to its brevity). Concussion or no concussion, she is convinced the morning after that her nocturnal interlude with Eric really occurred. Dr. Granada (Louise Fletcher) has another explanation: Milly needed to believe in magic so as to nullify the pain associated with learning that her dad committed suicide. Everyone, mom included, humors her grand delusion.

After such a carefully calculated "what if?" game of cards, it comes as a bit of a disappointment when Castle shows his hand: Eric really can fly, and so can Milly—when she's holding onto his hand. And

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Italian horror owes a debt to the films of George Romero

DEMONS

An Ascot Entertainment Group release. 5/85, 90 mins. In color and Dolby. Director, Lamberto Bava. Producer, Dario Argento. Screenplay by Argento, Bava, Dardano Sacchetti, and Franco Ferrini. Based on a story by Dardano Sacchetti. Director of photography, Gianlorenzo Battaglia. Production designer, Davide Bavan. Editors, Piero Bozzo and Franco Fraticelli. Production manager, Eros La-Franconi. Special makeup creations by Sergio Stivaletti. Makeup and special makeup effects by Rosario Prestopino. Sound, Raffaele DeLuca. Music by Claudio Simonetti.

George Urbano Barberini
Cheryl Natasha Hovey
Ken Karl Zinny
Hannah Fiore Argento
Cheryl's friend Paola Cozzo
Frank Stello Candelli

by Rob Winning

At first glance the film *DEMONS*, produced by Italian horror-master Dario Argento (*CAT O'NINE TAILS*, *SUSPIRIA*, *CREEPERS*) and directed by Lamberto Bava (son of well-known genre director Mario Bava) appears to be a chaotic melange of themes and ideas from every conceivable source within the horror genre. However, in order to grasp what it is that *DEMONS* sets out to do, it is necessary to view it not as a single film, but rather as a number of films. These many films are then synthesized into a whole by the tale which *DEMONS* tells.

The tale itself is of a young woman named Cheryl who, while riding the subway to class one day

A deformed man in a metal mask hands out preview tickets to a movie that turns into a real horror for its audience.



is confronted by a man with a partially deformed face. The shock of the moment when these two come face to partial face (the man wears a metal mask over his deformity which only hints at the extent of it) is broken when he presents Cheryl with a pass to a movie preview at a theatre called the Metropol.

Cheryl is typical of the virginal heroines of past Argento films. Clad in a modest, almost prudish white dress, confused and disoriented in the labyrinthine subway terminal, she is a symbol of all that is innocent and unblemished within the world. Her presence is in stark contrast to that of the leather-clad punks and bedraggled winos who also ride the train. Cheryl's sweet, unassuming manner also sets her apart from her friend (played by actress Paola Cozzo) whose aloofness and caustic manner mark her as decidedly more worldly. Ultimately, it is these two companions who wind up at the Metropol, watching a horror film which turns real.

The scenario of *DEMONS* owes a debt to several horror films that have preceded it. The core elements of the story: a small group of survivors thrown together by fate; a last stand in what is construed to be a final "safe" place; and the horde of mindless undead which crave the living, are all reminiscent of George Romero's *LIVING DEAD* trilogy and certain Italian films which followed in the wake of Romero's work such as Lucio Fulci's *ZOMBIE* and Umberto Lenzi's *CITY OF THE WALKING DEAD*.

DEMONS features what feel like several specific references to what has come before, in particular the Romero films. One such reference is the eventual battle that takes place between the demons which arise from the audience and George, a boy Cheryl meets during the film. Mounted on a fire-engine red Italian racing motorcycle and armed with a samurai sword, George sweeps through a mob of demons to rescue Cheryl. The reference here clearly seems to be to Romero's *KNIGHTRIDERS*. Both sword and motorcycle were initially parts of a lobby display in which a suit of armour is mounted atop the cycle, sword in its gauntleted hand. It also recalls the bat-



In an homage to George Romero's *KNIGHTRIDERS* and *DAWN OF THE DEAD*, Urbano Barberini battles demons at the movies with a sword astride a motorcycle.

tle between the renegade bikers and the zombies in Romero's *DAWN OF THE DEAD*.

DEMONS also features a quirky version of the final helicopter escape which closes *DAWN OF THE DEAD*. In *DEMONS* though, the copter crashes through the ceiling of the Metropol much to the shock of Cheryl and George. The helicopter in *DEMONS* holds false promise. It has laid long in disuse evidenced by the decaying corpse of the pilot still strapped in his seat. After repeated attempts to start the copter fail, Cheryl and George use it as a stepping stone to the theatre's roof.

There is also a seemingly superfluous homage to the demonic possession films of the seventies such as *THE EXORCIST*. Late in the film Cheryl's friend (the Paola Cozzo character) feels faint and eventually falls to the floor, convulsing. Her convulsions grow increasingly more violent until finally the flesh on her back splits and out pops the demon himself. This figure remains on screen only long enough to gash George's companion with its claws and then drag the young woman's shattered corpse away. While featuring one of the film's premier special effects this sequence does not seem to serve what had been a very tight script at all.

Amidst all of the film's generic game playing there is also a deft social commentary at work. In the opening scene we share the point-of-view of the Cheryl character as she glances around the train car at the punks and derelicts. The images of the punks with razor blades in their earlobes and chains or handcuffs adorning their wrists reflect a certain nihilistic violence.

It is not so much a violence against others, but rather a violence against one's self, a violence turned inward. The punks in *DEMONS* symbolize a world in a decay. This theme is reinforced by the driving heavy metal music which accompanies almost every scene.

Never is the film's message more poignant than at the moment when the film-within-the-film crashes in on the film's "real" world. Just at the point in the film-within-the-film when a teen-turned-demon is slashing through the tent of a nubile camper, a hooker from the audience who is turning into a demon crashes through the movie screen. The audience can no longer remain distant from the violence of which they had previously only been observers. The illusion of distance from the violence we commit against ourselves is effectively eroded.

At the Metropol it is not the common "everyman" who is transformed as in Romero's films. Rather it is a black hooker who is first infected and who later infects her companion and her pimp. As the demon numbers grow it is an outspoken bigot who joins their ranks, not the four teenagers who remain a symbol of what might be. The elements of society that many of us hold at a distance—punk nihilism, corruption, bigotry—and have failed to acknowledge as endemic to our world are the ones that rise up to destroy us in *DEMONS*.

Finally, *DEMONS* is also a gore-fest, a spectacle of gore-for-gore's sake. *DEMONS* features an almost endless array of violent

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Sex, death, corruption, and killing doses of major weirdness

BLUE VELVET

A DeLaurentis Entertainment Group release. 9/86, 120 mins. In color and Dolby. Written and directed by David Lynch. Producer, Fred Caruso. Executive producer, Richard Roth. Director of photography, Frederick Elmes. Editor, Duwayne Dunham. Music, Angelo Badalamenti. Production designer, Patricia Norris. Sound, Ann Kroeber. Sound design, Alan Splet. Assistant director, Ellen Rauch.

Jeffrey Beaumont Kyle MacLachlan
 Dorothy Vallens Isabella Rossellini
 Frank Booth Dennis Hopper
 Sandy Williams Laura Dern
 Mrs. Williams Hope Lange
 Ben Dean Stockwell
 Paul Jack Nance
 Raymond Brad Dourif
 Detective Williams George Dickerson
 Mrs. Beaumont Priscilla Pointer

by Thomas Doherty

BLUE VELVET is a great film one does not recommend lightly. Fullsomely praised ("the most original movie of the '80s") and roundly condemned ("sleazy art-porn"), David Lynch's nightmarish excursion—by way of the auditory canal—into his personal psychological landscape is a journey calculated to exhilarate and offend, delight and appall. If stultifying predictability is the earmark of contemporary cinema, BLUE VELVET has the rare capacity not only to surprise but to shock—and, like the tenacious ERASERHEAD, to whirl around in the mind long after you wish the damn thing would just let go. Sex, death, innocence, corruption, and killing doses of major weirdness number among the more recognizable members of this unruly and dangerous Lynch party.

Bobby Vinton's 1963 clean teen love song lends the film its title, aural leitmotif, and thematic underpinning (not to mention undergarments). In his pioneering underground film SCORPIO RISING (1963) Kenneth Anger took a top forty rock playlist and imbued it with sado-masochistic sexuality. Lynch does something similar with the vintage Vinton, discerning the nascent fetishism beneath the pristine surface of high school prom formalwear (Vinton and Isabella Rossellini both caress the lyrics: "she... wore blue... velvvet...").

Just below the surface, things are nasty, like in the introductory sequence where those creepy insects are swarming beneath the grass of a perfectly manicured lawn. Likewise, the bucolic atmosphere of the sitcom small-town Lumbertown ("at the sound of the falling tree—ca-runch!—the time is—") and the choirboy visage of young hero Jeffrey Beaumont (Kyle MacLachlan) conceal a



David Lynch directs Dennis Hopper (l) in his full-tilt performance as Frank Booth, a demonic manic-depressive villain worth a dozen cartoon characters like Jason.

seamy underside. Not since Hitchcock's SHADOW OF A DOUBT (1943), Lynch's obvious reference point, has an American small town been implicated so strongly in the violence and corruption that is its presumed opposite.

The reason BLUE VELVET is especially discombobulating is that Lynch veers so abruptly from fairly traditional sequences of classical Hollywood technique (as the scene where Jeffrey prowls around a deserted apartment shows, the director does textbook Hitchcock better than DePalma) to outright beyond-the-bend surrealism (what is that jaw skeleton doing on Jeffrey's bedroom wall?). Thus, describing the film's conventional melodrama doesn't quite conjure the unnerving ambiance of the proceedings: young Jeffrey is home from college visiting his convalescent father who, while out watering the aforementioned lawn, was apparently stung by a bee—this according to interviews with Lynch, for such narrative certainty isn't accorded the viewer. Anyway, after a hospital visit to Dad (who is hitched up to a medical contraption that looks like one of Kenneth MacMillan's old outfits from DUNE), Jeffrey is walking in the field behind his house when he finds an ant-infested human ear on the ground.

Being a good boy, Jeffrey goes to the cops ("It's an ear, all right," confirms Detective Williams). The conventional expectations—that the ear will lead Jeffrey into a frightening netherworld—are all

confirmed. The modernist kicker, of course, is that the evil is there all along—in Lumbertown, in Jeffrey, and (maybe) in the very structure of things. Playing the pervert detective, Jeffrey watches from a closet transfixed as Dorothy (Isabella Rossellini) undresses and plays sex slave to the seething demented Frank Booth (Dennis Hopper). A little too readily, he follows her into a realm of kinky sex and sordid sensibility.

The sex is harsh, explicit, and totally unsexy. Pushing the outside of the MPAA R-rating envelope, Lynch makes Jeffrey (and the viewer) alternatively voyeur, victim, and victimizer. Rossellini gives a performance that may be either heroic or humiliating, but it is certainly deeply disturbing. Lynch takes what is basically a *Penthouse Forum* fantasy and makes it real, horrifying, and creepy—he has a fascination for the scenario but he never becomes seduced by it. The nudity and female subjugation ("Hit me," purrs Dorothy through ruby red lips) are bound to strike some as offensive, perhaps destructive, but exploitation is not Lynch's game; he means to disturb, not excite.

That the sex in BLUE VELVET is unsettling rather than titillating is due mainly to the person of Frank Booth as incarnated by Dennis Hopper. Lately so laughable in TEXAS CHAINSAW MASSACRE II, Hopper has rightfully received extravagant praise for his full-tilt portrait of the demonic manic depressive villain.

The pure menace in his portrayal—the rollercoaster terror of being carried along by someone capable of *anything*—is worth a dozen cartoon characters like Jason. Wheezing into a gas mask full of what has been variously described as helium (*Time*), ether (*The Village Voice*), or oxygen (the lobby) and pouring forth venom at the top of his lungs, he is an unholy presence of volcanic fury. The plot machinations—he's a drug pusher, mixed up in police corruption and kidnapping—is all window dressing; this is a Hound from Hell itself, the presence of pure evil right here in timber city.

As the film's hero, MacLachlan is a lot more convincing than he was when last seen astride the worms of DUNE. Fittingly, he evokes the Robert Walker of STRANGERS ON A TRAIN, the good-looking kid with a perverse twist. He's ripe for seduction and responds with relish to the prospect of sneaking into Dorothy's apartment (ironically clad as an exterminator) or spying on an abandoned warehouse. Girlfriend Sandy (Laura Dern) is only slightly less complicit—bowing out only when Dorothy's naked presence can no longer be ignored.

BLUE VELVET's centerpiece is a night sea journey with Frank and his boys (including Brad Dourif and Jack "Eraserhead" Nance in brief turns) onto the wrong side of the tracks. Dean Stockwell does a creepy cameo as a poofy hostess who, at Frank's demand, does a lip-synch to Roy Orison's "Dreams" which should do for the country western hit what Charles Manson did for the Beatles' "Helter Skelter."

There's never a shadow of a doubt that all will work out in the end. Indeed, if the film has one overriding fault it's that the moments of Hollywood innocence are so obviously baroque and un-heartfelt that the cozy resolution falls flat, not ironic. In the now-infamous "Why are there people like Frank?" dialogue between Jeffrey and Sandy in a parked car in front of the town church, the "camp" tone is all wrong (actually, Lynch just may be better at weird than he is at normal). The obviously mechanical robin eating worms signals all too loudly that in Lumbertown, appearances to the contrary, things will not go bob-bob-bobbing along. □

Needlessly graphic, with none of the original's frenetic style

THE TEXAS CHAINSAW MASSACRE PART 2

A Cannon Films release. 8/86. 95 mins. In color. Director, Tobe Hooper. Producers, Menahem Golan & Yoram Globus. Executive producers, Henry Holmes & James Jorgensen. Screenplay, L. M. "Kit" Carson. Director of photography, Richard Kooris. Editor, Alain Jakubowicz. Music, Hooper & Jerry Lambert. Production designer, Cary White. Art director, Daniel Miller. Set decorator, Pat Welsome. Special makeup effects, Tom Savini. Costumes, Carin Hooper. Sound, Wayne Bell. Assistant director, Richard Espinoza. Coproducer, Hooper. Associate producer, Carson.

Lt. "Lefty" Enright Dennis Hopper
 Vanita "Stretch" Brock Caroline Williams
 Leatherface Bill Johnson
 Cook (Drayton Sawyer) Jim Siedow
 Chop-Top Bill Moseley
 L.G. McPeters Lou Perry
 Mercedes Driver Barry Kinyon
 Gunner Chris Douridas

by Bill Kelley

The sequel to THE TEXAS CHAINSAW MASSACRE shouldn't have been done as a campy, gross-out bloodbath that alternates between trying to out-gore the first film and trying to spoof it. But that's the approach they took—with the result that CHAINSAW 2 looks like it was made by people who had nothing to do with, and didn't understand the appeal of the original. Both films have the same director, Tobe Hooper—though he has directed CHAINSAW 2 in a crude fashion that almost suggests the first film was a fluke. Though Hooper seems to have gone out of his way to "redeem" himself after the first movie became a notorious hit, whether he wishes to believe it or not, the film remains the best thing with which he has ever been associated.

Apart from some technical precision toward the end, and a couple of effective performances, CHAINSAW 2 is everything that people who attacked the original long ago accused it of being. CHAINSAW 2 is ugly, explicit, sexist, lingeringly sadistic, and drenched with blood. Where the original film employed a directorial sleight-of-hand and rarely, until its admittedly savage climax, showed anything graphic for more than a few seconds, the sequel opts for the needlessly graphic, yet it possesses none of the style or the hysterical, frantic quality of its predecessor.

What went wrong? Almost everything, it would seem—but specifically, Hooper appears never to have been in control of himself or the project. The production, shot on location last June near Austin, Texas, almost immediately fell behind schedule (and hurtled over budget), and in



For the sequel Tobe Hooper directs Caroline Williams as Stretch in a virtual scene-by-scene reprise of the quirky black comedy dinner sequence of the original film.

order to complete the movie in time for an August release by Cannon, three shooting units reportedly operated simultaneously. At one point, Hooper was hospitalized in Austin for an unspecified malady. He reportedly did not supervise the editing of the movie.

The chaos shows all over the finished product, and it even appears to have preceded the shooting. L. M. "Kit" Carson evidently embraced the writing of CHAINSAW 2 as a "guilty pleasure," with no clue to the crafting of a horror film. Carson has taken every element that lurked vaguely and menacingly in the shadows of the first film, and for the sequel, either shoved it out into the spotlight or broadly lampooned it, apparently with Hooper's tacit approval. Carson appears to have enjoyed himself, but he neglected to give the film's script a consistent tone.

CHAINSAW 2 transforms the cannibalistic family that wreaked the original carnage into its "heroes." They are the focus of what paltry character development there is. So, the Cook (Jim Siedow) is now an award-winning chef, and we first see him accepting the accolades of a delighted crowd of gourmets at a chili-tasting exhibition. (You know what kind of meat is in the chili, and Hooper unnecessarily includes glimpses of patrons eagerly slurping up the stuff.)

The film opens as Leatherface (Bill Johnson) takes his chainsaw to a Mercedes-Benz filled with beer-drinking yuppies, dispatch-

ing them as the car roars along a Texas highway late one night. The most garrulous villain of the first CHAINSAW—the hitchhiker, played by Edwin Neal—was crushed under a truck in its climax, so he's been replaced by a new character—his lookalike brother, Chop-Top (Bill Moseley).

Problems occur right from the start. The Mercedes attack is staged ineptly, without a suspenseful buildup (we know what's going to happen to the passengers *immediately*); and even basic elements, like the positioning of the camera, lack imagination. There is a brief, alarming moment when a victim's scalp appears to slide down onto his face—and then the direction cuts to an obvious Tom Savini makeup, and we're off in rubberland. It's by-the-numbers gore. Carson's script also gives Leatherface a would-be love interest—a sexy, late-night disc jockey named Stretch (Caroline Williams)—who, of course, is eventually abducted to the killers' lair. This results in several dreadful scenes of a sentimental Leatherface whimpering before her (as his brother and father defile her), although the film cannot make Leatherface completely sympathetic, because he has to murder most of the cast.

The nominal protagonist, a former Texas Ranger named Lefty Enright (Dennis Hopper), is the uncle of Leatherface's victims from the first film. Lefty represents a creaky horror movie cliché (i.e. revenge), but at least he makes sense. The only character besides

Lefty to carry any momentum is Chop-Top, largely because he is the obligatory, unpredictable psychopath any film in the CHAINSAW sub-genre requires. Chop-Top gives Carson and Hooper an opportunity to deliver the only humor that works: he heats the end of a wire hanger with a cigarette lighter, then jams it against a metal plate in his head, as the soundtrack sizzles, and he moans ecstatically. Chop-Top is the vehicle for another sick-humor touch as well: as he chatters and giggles away, he peels off a sliver of dried scalp, and absently pops it into his mouth.

Dennis Hopper gives a terrible performance, as even he has admitted, but he was receiving pages from Carson just hours before they were to be shot, so he has an excuse. Siedow demonstrates why the first CHAINSAW never vaulted him to horror movie infamy: his mannered performance showed us just enough of him; here, he chews up the scenery and soon becomes tiresome.

Since several filming units operated simultaneously, CHAINSAW 2 has a choppy appearance—even the film grain fails to match from sequence to sequence—and never looks like it was directed by one person. The last third of the film, set in the murderers' subterranean hideout, integrates some sweeping camerawork and impressive art direction into the confusion, although this is watered down by the graphic banality onscreen. A decision to reprise the ending of the first film is unforgivable.

In the years since the first CHAINSAW, Hooper has edged into the mainstream and tried to prove he can make slick commercial movies. He seems embarrassed by both CHAINSAW and his first Hollywood feature, the underrated (if substantially more gruesome) EATEN ALIVE. But, Hooper's *weakest* films are his slickest, costliest ones, where decisions appear to have been made by committee.

At this stage in his rapidly deteriorating career, Tobe Hooper can choose one of two routes. He can return to the nightmarish, unpredictable form that represents his greatest success (and at which he is a master), or he can wade further into the commercial mainstream... and, presumably, into oblivion. □

Bill Moseley on playing Chop-Top in TEXAS CHAINSAW MASSACRE—PART 2

By Dan Gire

Bill Moseley was this cool Yalie from New York City who thought he was pretty hot stuff after he landed a featured role in Tobe Hooper's sequel to the blackly comedic cult classic, THE TEXAS CHAINSAW MASSACRE. When Moseley arrived at the airport outside of Austin, he sported long hair, his dad's leather flight jacket and a typical cocky New Yorker attitude—"Here I am world! Get out of my way!"

That was before the swaggering actor came face-to-face with fate . . . and Tom Savini's special effects elves.

"After I landed, I was immediately driven to what I called The House of Pain, the special effects and makeup workshop where I was greeted by Tom Savini, the King of Gore," Moseley said. "He's a really nice guy. That was kind of disarming at first. Then I met his henchmen, who were also very nice. I was still being brash and cocky. So they asked me to sit down in their barber chair. They whipped out some shears and cut all of my hair off. I was suddenly Mr. Skinhead.

"That was really a blitzreig on my brain. Before I could freak out about it, Savini's henchmen began packing 20 pounds of plaster on my head and shoulders, leaving two holes at my nostrils for breathing. That gunk

Moseley is growing his hair back and would like a nice, quiet, normal role.



sat on my head hardening and heating for 30 minutes. We communicated by sign language. One finger yes, two fingers no. If I waved my hands, that meant 'Take this off me! I'm suffocating!' Fortunately, I'd been taking some scuba classes in New York, so I could regulate my breathing.

"They made me strip down to my Club Med Speedo. They packed my body from neck to toes with plaster and let that harden. Then they turned me over and packed my back. The stuff was burning as it hardened, so they kept pouring water into the mold to cool my body off.

"Then they really began to have fun. Because I couldn't move, some henchman was nice enough to put some books on the floor below the carpenter's table where I was hardening. First, they put a calendar from a local strip club down for me. From there they went to a book of very anatomically correct cross-sections of human faces, arms, nerves—photographs of actual cadavers carved away to reveal nerve endings, fatty deposits, tendons, and sinews, something they use to create some of their more graphic body effects. Then they tried to scramble my brains.

"They put down a medical textbook with photographs of accident victims. This, believe it or not, was how they 'diverted' people through the plaster hardening process. By then, I was little more than mental gelatin. I couldn't talk. I was shocked into a fetal position. That's how I remained for the rest of the night. I spent my time just looking at my comb and shampoo with this nostalgic feeling. I think it was Savini's shock therapy that got me into the role."

The role, for anyone who hasn't seen THE TEXAS CHAINSAW MASSACRE PART 2 on its very brief national run this summer, was Chop-Top, a new member of the Chainsaw family. He's the twin brother of the Hitchhiker, the demented character ground into hamburger by a semi-truck back in the 1974 film. (Chop-Top's original name was Platehead, later changed because it conflicted with a similar name of a MASTERS OF THE UNIVERSE character.)



Moseley surrounded by his Chainsaw family (l to r), Ken Evert as Grandpa, Bill Johnson as Leatherface, Jim Siedow as the Cook, and the Muppet Hitchhiker.

"Every morning I would leave the hotel at 2 a.m., get to the workshop at 3 a.m., then spend four hours applying the makeup with the head plate. It only took three hours without the plate. We'd usually be ready to go by 8 a.m.," Moseley said. "This business is nothing like *People* magazine describes. There's no glamour to it at all."

Glamour? Maybe not. But luck, pluck, and good timing played major roles in putting an unemployed would-be actor in the middle of an eagerly anticipated film sequel. It was Moseley's video short, THE TEXAS CHAINSAW MANICURE that got him the job. Moseley had been fascinated with THE TEXAS CHAINSAW MASSACRE ever since he saw the title on a drive-in marquee back in 1974. His idea was to parody Hooper's blood-fest using the setting of a hairdressing salon. Moseley sent the tape to CHAINSAW's director Tobe Hooper. Two years later screenwriter Kit Carson called up to hire him for the sequel.

"Bill was totally willing to have his hair shaved off and be a geek for five months," Carson said. "You know, he started leaving phone messages while he was still in his Chop-Top character. Bill Moseley, as we knew him, was away for most of the shoot. He was that far into it. He had trouble distinguishing himself from the character. He wore himself out. Really drained himself."

Right after completing THE TEXAS CHAINSAW MASSACRE PART 2, the 34-year-old actor

and writer (Moseley has been published in *Omni*, *Warhol's Interview*, *Dance*, and *National Lampoon*) appeared as a thug on the daytime soap, ONE LIFE TO LIVE (Aug. 29) and then took a long, leisurely rest.

"I don't know exactly what Chop-Top will do for my career, but I think this character will establish me once and for all as an actor to scar up and mutilate," Moseley said. "I'm looking forward to a role as a guy with hair and no scars and a love interest and maybe a pet bird or something." □

Moseley in his guise as Chop-Top. Method acting and the rigors of Tom Savini's makeup exacted a heavy toll.



A beginner at the wheel, Stephen King shows signs of promise

MAXIMUM OVERDRIVE

A De Laurentis Entertainment Group release. 8/86, 97 mins. In color and Dolby. Written and directed by Stephen King. Producer, Martha Schumacher. Co-producer, Milton Subotsky. Executive producers, Mel Pearl, Don Levin. Director of photography, Armando Nannuzzi. Editor, Evan Lottman. Music, AC/DC. Production designer, Giorgio Postiglione. Set designer, Hilton Rosemarin. Art director, Rod Schumacher. Special effects coordinator, Steve Galick. Special visual effects supervisor, Barry Nolan. Special optical effects, Van Der Veer Photo Effects. Sound, Ed White. Special effects makeup, Dean Gates. Costumes, Clifford Capone. Stunt coordinator, Glenn Randall Jr. Assistant director, Tony Lucibello.

Bill Robinson Emilio Estevez
Hendershot Pat Hingle
Brett Laura Harrington
Connie Yearley Smith
Curt John Short
Wanda June Ellen McElduff
Duncan J.C. Quinn
Camp Loman Christopher Murney
Deke Holter Graham

by Allen Malmquist

Stephen King has finally made his mark upon American cinema... and it's not very pretty. His directorial debut, **MAXIMUM OVERDRIVE**, like the buzzing of its AC/DC soundtrack, has energy but no direction. Where heavy metal music lacks the musicianship, introspection, and range of true rock and roll, so too this film lacks the purpose, goal, and flow of a real piece of fiction. All revved up with no place to go, Stephen King creates less a movie and more a random ventilation of baseness.

At every turn, this film takes the low road. Swearing abounds, sub-



Flashes of King's wit show through the dross—like this shot of a canine victim.

stituting for dialogue, marring a possibly clever cameo in which King meets an uncooperative automated teller. A truck gets blown up, so what's inside? Toilet paper. And don't forget other great sources of humor, such as nose-picking, farting, and wading through raw sewage.

Even initially clever bits get dragged down. When a soft drink machine decides to lay low the little league team, a good piece of black comedy falls prey to excess gore. Sometimes it's just pacing: the hand-grenading of an ani-

mated machine gun mount would have had more impact if it were more abrupt, faster. An airplane strafe scene starts out darker and funnier than the stereotype because of Wagner's back-up music—he had a good resume, including **APOCALYPSE NOW**—and the knowledge that the malevolent machine flies solo, without a pilot, but this scene gets cut short. So too a beautiful nocturnal convoy image of deadly truck lights. It's almost as if the film fears anything even slightly poetic, moodful, that might require an attention

span, always hurrying back to slam bam antics. The low road chosen as the safest road?

For the theme of **MAXIMUM OVERDRIVE** is the blowing up of multi-axle vehicles. You go to this film to see machines come alive, attack humans, kill a few, and get blown up by a few. As this happens, our little band of characters come together and, tossed in at the end, they go to an island that has banned machines even when the buggers behaved themselves. The climactic menace, a "Happy Toyz" truck with jokerface front-piece, gets blown up just like any other. The cleverest plot stuff gets tossed in as a joke in the pro- and epilogue, explaining that the comet Earth passed through was indeed sent by aliens to cause mankind's machines to revolt; the conquering spaceship gets blown up by a Russian weather satellite that happens to have a laser on board... but, in between, the body of this film just drives on and on, with no progression, no change of scenery.

No characters either. Just a few stereotypes. And even our hero gets twisted and distorted to serve the story: Willy risks his life to save two honeymooners, plus a no-account salesman, but then his con-

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A grim, seamy vision of life in the near future

TROUBLE IN MIND

An Alive release of a Terry Glinwood and Island Alive presentation, in association with Embassy Home Entertainment. 2/86, 111 mins. In color. Written and directed by Alan Rudolph. Producers, Carolyn Pfeiffer & David Blocker. Director of photography, Toyomichi Kurita. Edited by Tom Walls. Editor, Sally Coryn Allen. Production designer, Steven Legler. Music, Mark Isham. Songs performed by Marianne Faithfull. Costume designer, Tracy Tynan. Executive producer, Cary Brokaw. Makeup designer, Edward Ternes. Set decorator, K.C. Fox. Set designer, Don Ferguson. Sound, Ron Judkins & Robert Jackson. Hawk's models designed by Heather Ramsay.

Hawk Kris Kristofferson
Coop Keith Carradine
Georgia Lori Singer
Wanda Genevieve Bujold
Solo Joe Morton
Hilly Blue Divine
E.E. Gunther George Kirby
Nate Nathanson John Considine
Rambo Dirk Blocker
Leo Albert Hall
Fat Adolph Gailard Sartin
Mardy Skoog Robert Gould
Sonja Nathanson Antonia Dauphin
Elmo Billy Silva

by Douglas Borton

TROUBLE IN MIND does what Ridley Scott's **BLADE-RUNNER** tried to do, but failed; it projects a grim, seamy vision of

life in a near-future which is really a distorted mirror of the present; a post-industrial, post-modern urban wasteland of futility, despair, and all-pervading corruption. No, not quite all-pervading. There is innocence, in Lori Singer's wide-eyed little-girl-lost, Georgia, and her baby, incongruously named Spike; and there is justice in Kris Kristofferson's Johnny Hawkins, gray-whiskered, clad in black, striding out of the darkness into the light as a reluctant and slightly tarnished avenging angel.

Pitted against these three are the vermin of an underworld bubbling up out of the sewers of Rain City, which is almost-not-quite Seattle, as Rain City's world is almost-but not-quite our own. Or almost-not-yet. Chief among the vermin is the grotesque Hilly Blue (played by sometime female impersonator Divine), a bloated,

effeminate, pasty-faced leech, Sidney Greenstreet to the nth degree. Jabba the Hut in a tailored suit.

Johnny Hawkins, call him Hawk, is a man with a past, which is just right for the movie-movie world of funhouse mirror *film noir* which writer/director Alan Rudolph (**CHOOSE ME**) has crafted here. **TROUBLE IN MIND** starts with Hawk's release from prison. He's an ex-cop, "a good man who's had bad luck," a man who tinkers with toy models of places he's been, who's on his own now with no place to go. Only later do we learn that Hawk went to jail for shooting a man right between the eyes for no reason at all, except that the man was Fat Adolph, a crime lord, spiritual kin to Hilly Blue, and he deserved it. Which is reason enough for an avenger.

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Kris Kristofferson as Hawk, the avenger, in Alan Rudolph's noir-soaked science fiction saga of a near-future Rain City.

King on directing MAXIMUM OVERDRIVE for Dino DeLaurentiis

By Joseph Treadway

Stephen King admitted to some strained relations with producer Dino DeLaurentiis during the filming of MAXIMUM OVERDRIVE. Said King, "There'd be days after the dailies where Dino would say [King imitates the film mogul's Italian accent] 'A-Stephen, a-come ina office. I discuss one-a-two tings, small-tings.' You know, small things: let's reset this on Mars, let's change the lead actors and reshoot all their scenes."

One doesn't expect such a sterling sense of humor from a man who is notorious for writing some of the most horrifying pieces of American fiction to slide down the literature pike since H. P. Lovecraft wrote his last word back in 1937. But King is full of surprises: he prefers heavy-metal over any other type of music; his usual mode of transportation is a Honda motorcycle; his diet includes such staples as catfish, fast food, and six-packs of beer.

But King's sense of humor about DeLaurentiis' legendary eccentricities belies the scars he got from dealing with the veteran producer. King offered an anecdote about how he eventually gained respect for DeLaurentiis.

In the middle of a hot July's day worth of shooting—one of King's first days as director—DeLaurentiis visited the North Carolina location and surveyed King's progress for fifteen minutes before leaving. Later, after that day's dailies, DeLaurentiis gave King some choice criticisms on the stiff movements of his actors. "At first, I was mad as hell," King growled. "I'm saying to myself 'This guy comes out here for fifteen minutes and he takes this



Christopher Murney as the obnoxious Camp Logan in makeup by Dean Gates, got trimmed to get an R-rating.

look and he gets back into his air-conditioned Rolls Royce while I continue to soak my jockey shorts in this damn sun.' But I went back and looked at the dailies and he was right. Those people were stiff and wooden and totally static. Dino came out there and saw it right away."

But still, there is Dino to contend with. "God knows, the man has made some *really awful* pictures," said King. "But y' know, I agreed to do MAXIMUM OVERDRIVE for Dino because win, lose, or draw—and the man can have some pretty outlandish ideas at times—he has never told me a lie. He said he doesn't lie to people anymore because it isn't profitable."

When originally submitted to the ratings board, King's MAXIMUM OVERDRIVE got an X-rating for its excessive violence—a verdict that initially angered King because it forced him to make some cuts. "You can't go X-rated or unrated because you run into [advertising] problems," he said. "There

is, in fact, a huge machine in place that is, in effect, economic censorship."

Fortunately, the X-rating was only based on three counts of extreme violence, so the cuts, King said, don't hinder the film much. "We took out one of the scenes where a man sits up and grabs this kid and half of his face slides off [see above]. I thought the makeup guy kinda got carried away there. And there was a steamroller scene and a head pop that just makes strong men weak. But that whole thing was an accident, anyway. We got ready to shoot the steamroller going over a dummy of one of the actors, which was really all we were going to do, when I got an idea. I went over to Dean [Gates, the makeup designer] and I said 'Gimmie a baggie of blood.' So he gets it and he says 'Whatcha gonna do? Whatcha gonna do?' like a kid—we were *both* like kids. Then I stuffed the baggie into the dummy's jacket.

"All I thought would happen was that the steamroller would go over the dummy, pop the bag, then the blood would get on the roller and we could pan as it made this print of blood as it went on. But what you get instead—and it's all real; none of it is simulated or laid in—you get this grisly *pop* sound and it looks like the kid's head *explodes* and blood splashes everywhere." King laughed maniacally, delighted with the vision of cascading blood. "I showed the scene to George Romero and he goes 'Ohhhh' and turned his head away! It was great! I said 'Oh, I can't believe it! I did it to George!'"

"But the ratings board made us take out the splash—I got most of it in. The scene shocked people because they had never



King during filming with a T-shirt for Dino's benefit that reads in Italian: "What the fuck are we doing here?"

seen anything like that before. They won't see it now either. The problem with the ratings system is the curse of expectation; everybody who goes to the movies now knows exactly what they're *not* going to see."

After the experience of filming MAXIMUM OVERDRIVE, is there any chance that King will forsake the typewriter for the camera? Not really. He didn't like being a director very much anyway. He said the back-breaking work, the incessant headaches, and extreme isolation from leisure was a far cry from the glamour world of Hollywood that everyone associates with directing a major motion picture.

But even all the negative reinforcement King received on this project cannot dull the fact that moviemaking is for him a very alluring profession. "There's a big temptation for me to go ahead and do it again," he said. "My court and my ball, maybe produce as well as direct. Then I could *really* hang myself high." □

King poses on the steamroller during filming of his favorite gore effect, an impromptu idea involving last minute blood bags.



FILM RATINGS

AN AMERICAN TAIL

Directed by Don Bluth. Universal. 11/86, 80 mins. Voices: Cathianne Blore, Dom DeLuise, John Finnegan, Phillip Glasser.

This amusing animated essay on foreign migration to America can be viewed as a stirring reaffirmation of the bravery of early settlers, but without succumbing to bellacose patriotism. The opening is as primal a distillation on screen of a young child's experience of being lost as some of the best live-action features. But something else got lost after the first few reels—the synthesis to fable. Mouse hero Fievel never really learns from his mistake in the classic Disney tradition.

Director Don Bluth's forte seems to lie in producing magically scintillating effects animation. The bright gleams on Papa Mouscowitz's spectacles, or the sharp glints on a cat's fang, literally dazzle the brain with detail. Songs are cute, but not memorable. Neither are any of the characters, save an accountant cockroach and Dom DeLuise's inspired vocal impression of a prissy pussy-cat. ●●● LPR

THE CANTERVILLE GHOST

Directed by Paul Bogart. Syndicated by Columbia Pictures Television. 10/86, 120 mins. With: John Gielgud, Ted Wass, Andrea Marcovici, Alyssa Milano.

Good sets, good effects, good Gielgud, but a fairly lifeless telling of an oft-told tale. The primary relationship between the girl (Alyssa Milano) and the ghost (John Gielgud)

The hilarious high-camp heart transplant of KING KONG LIVES!



Fievel, the mouse hero of Don Bluth's AN AMERICAN TAIL.

never comes into focus, starting with an absence of terror to establish Sir Simon and an absence of anything to explain Jennifer's bravery, straight through to their growing relationship and the change they supposedly instigate in each other. ●●● AM

One of those public domain properties which are remade with some frequency, most recently by WONDERWORKS last year on PBS with Richard Kiley. Each version updates the story and adds its unique twists. This go 'round the twist is Andrea Marcovici as Alyssa Milano's stepmother. Milano wants the ghost of Sir Simon DeCanterville to scare her away so she can have father Ted Wass all to herself. By the time the ghost achieves this, Milano has had a change of heart and Sir Simon has to get the stepmother back. The wonderful old castle where the film was shot and Gielgud make this version worth catching. ●●● JPH

CRAWLSPACE

Directed by David Schmoeller. Empire Pictures. 10/86, 80 mins. With: Klaus Kinski, Talia Balsam, Barbara Whinnery, Sally Brown, Carol Francis, Lane.

In 1951 Peter Lorre starred in a German language production he co-wrote and directed entitled DER VERLORENE (THE LOST ONE). He portrayed a Nazi in post-war Germany who feels compelled to commit murder and is afterward tormented by guilt, a role that echoed his characterization of the child murderer in M (1930). CRAWLSPACE covers much the same thematic territory with Klaus Kinski as a neo-Nazi landlord in present-day America who victimizes his co-ed tenants. The comparison can be extended to the film's stars. Kinski may be considered a successor of sorts to

the Lorre persona, with his unique face and voice and alternately meek diabolic countenance.

After each sadistic murder Kinski plays Russian roulette, with every squeeze of the trigger on an empty chamber an indication, to his disturbed psyche, of a reprieve from guilt. Kinski is always true to his character never going "over the top" to indicate his psychosis.

Ultimately the one-note script falls victim to its "splatter" origins, but the film is undeniably a step forward for Empire Pictures. ●●● Vincent J. Bossone

DEADTIME STORIES

Directed by Jeffrey S. Delman. Cinema Group. 11/86, 90 mins. With: Nicole Picard, Scott Valentine, Catherine de Prume.

Three atrocious fairytale bedtime stories formerly titled FREAKY FAIRY TALES, presented with a modern slant i.e. the Red Riding Hood fable makes the wolf a drug addict who becomes a wolfman if he doesn't get his fix. Much unintentional humor surrounds the rubbery splatter effects. Everything seems shot with an intensely bright, top-of-the-camera "sun-gun look," which further underlines the cheap makeup effects by Ed French. ●●● LPR

FIREWALKER

Directed by J. Lee Thompson. Cannon. 11/86, 104 mins. With: Chuck Norris, Lou Gossett Jr., Melody Anderson.

Chuck Norris and Lou Gossett Jr., play two soldiers of fortune who set out on a perilous expedition in search of lost Aztec treasure. In true screwball comedy style, they are joined by a perky, non-acting blond (Melody Anderson), on hand merely to give the men something to worry about and react to. Both stars make a

great team. Norris delivers humor just as good as he does karate kicks. Scenes involving an endlessly ricocheting bullet and the two disguised as clergymen are inventively funny.

Alas, director J. Lee Thompson fails to stir up enough action or plot twists to keep this chemistry active. Some extraneous supernatural Indian mysticism is supplied by Will (POLTERGEIST II) Sampson. It has little to do with the story and seems inserted for RAIDERS OF THE LOST ARK appeal. ●●● LPR

FROM BEYOND

Directed by Stuart Gordon. Empire Pictures. 11/86, 85 mins. With: Jeffrey Combs, Barbara Crampton, Ted Sorel, Ken Forre.

A sequel (of sorts) to THE RE-ANIMATOR, starring those two scientist-ghouls from the previous film—Dr. Edward Pretorius and his assistant, Crawford. The doctor has succeeded in exciting that area of the brain enabling them to see weird moray eels and jellyfish swimming about in another dimension. The problem is the device works both ways.

This, the best of Empire's disgusting brood, is that really saying much? builds well then never goes beyond showing some first rate makeup effects. The story turns muddled when Pretorius returns from the beyond. Then things happen which even Lovecraft would have difficulty explaining. ●●● LPR

GHOST WARRIOR

Directed by Larry Carroll. Empire Pictures/Vestron Video. 11/86, 86 mins. With: Hiroshi Fujiyoka, John Calvin, Janet Julian.

Restrained almost to the point of inertia, this Empire Pictures release tells the familiar story of a character from the past suddenly forced to deal

with 20th-Century America. In this case, a samurai (Hiroshi Fujiyoka), frozen in a Japanese lake in 1552, is brought to present-day L.A. and revived.

The culture-shock aspects are downplayed and the film becomes a protracted chase. There are some good moments and humorous bits (while in a sushi bar, the samurai is mistaken for Toshiro Mifune) but this is one film that could have used more sex and violence. Best performance comes from Charles Lampkin, as an elderly black who befriends the Japanese warrior, Mac Ahlberg's photography and Richard Band's score are above par. ●●● David Wilt

GOLDEN CHILD

Directed by Michael Ritchie. Paramount. 12/86, 93 mins. With: Eddie Murphy, Charlotte Lewis, Charles Dance, J.L. Reate.

Give Eddie Murphy credit for attempting something risky. This ambitious film, about a tracer of lost children's quest to find a legendary Tibetan child-god tries hard to mix the fantasy, thriller, and comedy genres into a new kind of movie but never quite creates a satisfying whole. A gritty sequence at a Los Angeles murder site and Murphy's funny, surrealistic gauntlet in a bottomless cavern, while fine in themselves, seemed like pieces from two very different films.

The film's heavy dose of fantasy is its weakest element; undisciplined use of ILM's imaginative and technically near-perfect effects tends to deaden their impact. Murphy's combat with a winged demon at the film's conclusion would be far more spectacular if it weren't so gratuitous.

The cast particularly Murphy and young J. L. Reate (as the golden child) is excellent. ●●● Harry McCracken

The unused musical effects finale of LITTLE SHOP OF HORRORS.



FILM RATINGS

THE INVISIBLE DEAD

Directed by Peter Chevalier. Wizard Video, 11/86, 79 mins. With: Howard Vernon, Britt Carva, Fred Sanders.

The "highlight" of this European import is a woman being raped by an invisible man. It's not enough to recommend renting the video which marks the film's U.S. premiere. The slow pace isn't helped by the sub-par dubbing, which sinks any chance for characterization.

Professor Orlof creates an invisible creature who needs human blood to stay alive. Victims are talked about but rarely seen. Even the invisibility effects, which should have been the film's centerpiece are crude. ● DS

KING KONG LIVES

Directed by John Guillermin. De Laurentiis Entertainment Group, 12/86, 105 mins. With: Linda Hamilton, Brian Kerwin.

Purists will understandably be appalled by Dino De Laurentiis' second mockery of the Kong legend as by his infamous 1976 remake; lovers of high camp, however, will have a ball! This melodrama of heart surgery and tragic love among the giant primates cannily plays its outrageously silly material with a very straight face. The deadpan operating room scene in which Kong receives an artificial heart and blood transfusions from his lady ape friend is worth the price of admission alone.

Carlo Rambaldi's Kong family—while far short of the naturalism of Rick Baker's work—is serviceable, and Kong himself has an expressive face with an endearingly goofy grin. The surprisingly good production design and Alec Mills' crisp, handsome cinematography make the rest of the film's effects look even shoddy than they are.

●● Harry McCracken

Put me with the purists! Rambaldi's Kong suits are strictly for laughs, despite the grisly gore effects and intriguing matte work by Van Der Veer's Barry Nolan. ○ FSC

LITTLE SHOP OF HORRORS

Directed by Frank Oz. Warner Bros., 12/86, 90 mins. With: Rick Moranis, Ellen Greene, Vincent Gardenia, Steve Martin.

This new film version of the hit stage musical, based on the original Corman classic, has to its advantage a flowerbox full of flashy production values. Director Frank Oz translates the singing black trio into an effective Greek Chorus motif, but this along with an artificial stage decor fails to release the film from its claustrophobic proscenium origins. Rick Moranis does an inspired job of method acting playing the dull,

klutzy Seymour, although he's not as nerdy as he was in GHOSTBUSTERS.

The scene grabbers are the amazing lip movements on the blood-sucking Audrey II plant, and Steve Martin as a sadistic dentist with Bill "the Masochist" Murray as his all too eager patient. The dentist sketch actually could have been more intense for my palate. I give it a 5 on the gross-out meter. The sequence is at once a spoof of dentist jokes and the absurd liberties of pleasure by pain seekers.

The film definitely deserves a cult longevity, even though its songs are not as catchy as

ones in ROCKY HORROR or PHANTOM OF THE PARADISE. The ending does away with the play's dark apocalyptic finale. Still, a twist should satisfy the devout. ●● LPR

THE MURDERS IN THE RUE MORGUE

Directed by Jeannot Szwarc. CBS-TV, 12/86, 120 mins. With: George C. Scott, Rebecca DeMornay, Val Kilmer, Ian McShane, Neil Dickson.

By being faithful to the original Edgar Allan Poe tale—credited for originating the detective story—the production seems very old-fashioned and talky, and is leadenly directed by Jeannot Szwarc.

Wonderful Parisian back-

grounds are used, but hardly anyone attempts a French accent and most of the signs and newspapers are in English. The makeup on the ape which looks like a tall chimpanzee, is by Lyle Conway, and is very good. ○ JPH

NEON MANIACS

Directed by Joseph Mangini. Bedford Entertainment, 11/86, 91 mins. With: Allan Hayes, Leilani Sarelle, Donna Locke, Victor Elliot Brandt, Bo Sabato.

This 1985 low-budget horror film with a no-name cast seems ripe for release directly to video cassette, yet opened theatrically in New York. There is no explanation for the creatures of the title which sud-

denly appear from under the Golden Gate Bridge. Their makeup resembles the grem-lins seen in the underrated 1973 TV movie DON'T BE AFRAID OF THE DARK. Among the story points which fly in the face of logic is that plain water kills these creatures, yet they live in San Francisco, one of the rainiest cities in the world. Tedious even at 91 minutes.

○ JPH

THE PLAGUE DOGS

Directed by Martin Rosen. Charter Entertainment Video, 11/86 (c. 1982), 99 mins. Voices: John Hart, Christopher Benjamin, James Bolam.

This faithful, superbly done animated adaptation of the Richard Adams novel never made it to American screens. At least we can be thankful it's now out on video. Two laboratory dogs, Snitter and Rowf, both badly injured in the name of science, escape from a research center in the English Lake District. The duo are joined by a lilingly roguish fox and are then pursued by all England, since the authorities suspect them of carrying bubonic plague.

Director Rosen (who also transcribed Adams' WATER-SHIP DOWN) has given us a beautiful fable, with mythic overtones of love against hate and good against evil. The backgrounds are lusciously detailed. The multi-planed shots are staged with three-dimensional accuracy; the three main characters grab our fealty from the start; and the thrilling narrative builds to a sad, meaningful plea for animal rights that will leave few dry eyes in the audience. ●●●● LPR

THE QUEST

Directed by Brian Trenchard-Smith. Charter Entertainment Video, 10/86, 92 mins. With: Henry Thomas, Tony Barry, Rachel Friend, Tamsin West, John Ewart.

This leisurely paced children's film about a fearless, inventive boy (Henry Thomas) who seeks to reveal the truth about Donkegin, a legendary monster inhabiting a mysterious pond, was made in 1985 under the title FROG DREAMING. The film's audience will be severely limited by the accents and slang of its cast, all Australians except Thomas.

As with Peter Weir's far superior THE LAST WAVE, the plot revolves around aboriginal legends and folklore. Thomas manages to retain that special innocence which was so delightful in E.T., and is certainly the best thing on view here. Some sequences may be too intense for very young children. A change of pace for action director Brian Trenchard-Smith, who was responsible for the graphically adult

FILM TITLE	●●●● MUST SEE		●●● EXCELLENT		●● GOOD		● MEDITOCRE		○ POOR	
	SB	FSC	DKF	JPH	BK	LPR	DS			
ALIENS / James Cameron Fox, 7/86, 137 mins.	●●●	●●●	●●●	●●	●●	●●●●	●●●			
AN AMERICAN TALE / Don Bluth Universal, 11/86, 80 mins.	●			●●	●	●●	●●			
BIG TROUBLE IN LITTLE CHINA / John Carpenter. Fox, 7/86, 99 mins.	●	●	●●	●●	●	●	●●●			
BLUE VELVET / David Lynch DEG, 9/86, 120 mins.	●●	●●	●●●	○	●	●●				
THE BOY WHO COULD FLY / Nick Castle. Fox, 7/86, 99 mins.	○	●●●	●●●●	●	●	●●	●●			
DEADLY FRIEND / Wes Craven Warner Bros, 10/86, 99 mins.	●	●	●			●	●			
DEMONS / Lamberto Bava Ascot Entertainment, 6/86, 88 mins.	●●		●	●	●	○	●●			
FLIGHT OF THE NAVIGATOR / Randal Kleiser, Buena Vista, 7/86, 90 mins.	●	●●	●●	●●	●	●●				
THE FLY / David Cronenberg Fox, 8/86, 100 mins.	●●●●	●●●●	●●●	●●	○	●●	●●			
FRIDAY THE 13TH PART IV / Tom McLoughlin. Paramount, 8/86, 87 mins.	●●	●	●			○				
FROM BEYOND / Stuart Gordon Empire Pictures, 11/86, 85 mins.	●●	●●			○	●	●●			
GOLDEN CHILD / Michael Ritchie Paramount, 12/86, 93 mins.	●	●		●●●		○	●			
THE GREAT MOUSE DETECTIVE / John Musker. Buena Vista, 7/86, 80 mins.	●●●●	●●	●●●	●●●	●●	●●●	●●●			
HOWARD THE DUCK / Willard Hyuck Universal, 8/86, 111 mins.	●	●		●●	○	●	●●			
LABYRINTH / Jim Henson Tri-Star, 6/86, 101 mins.	●●	●●	●●	●●●	○	●●	●●			
LINK / Richard Franklin Cannon, 10/86, 103 mins.	●	●	●●		●	●●				
LITTLE SHOP OF HORRORS / Frank Oz Warner Bros, 12/86, 90 mins.	●●	●●●			○	●●●	●●			
MAXIMUM OVERDRIVE / Stephen King DEG, 7/86, 97 mins.			○	●	●●		●			
PEGGY SUE GOT MARRIED / Francis Coppola. Tri-Star, 10/86, 104 mins.	●●	●●●	●●	●●●	○	●●	●			
PSYCHO III / Anthony Perkins Universal, 7/86, 96 mins.	●	●●	●	●	●	●	●			
SOLARBABIES / Alan Johnson MGM, 11/86, 94 mins.	●	●			○	○				
SONG OF THE SOUTH / Foster & Jackson. Buena Vista, 11/86, 94 mins.				●●	●●	●●●●	●●●			
STAR TREK IV: THE VOYAGE HOME / Leonard Nimoy, 11/86, 119 mins.	●●●	●●●	●●	●●	●●	●●●	●●●			
TEXAS CHAINSAW MASSACRE 2 / Cannon, 8/86, 95 mins.	●●	○	●	●	○	●	●			
TRICK OR TREAT / Charles Martin Smith DEG, 10/86, 97 mins.		●●			●	●	●			
THE WRAITH / Mike Marvin New Century/Vista, 11/86, 92 mins.	●	○			○	○				

SB/Steve Biodrowski FSC/Frederick S. Clarke DKF/Dennis K. Fischer JPH/Judith P. Harris
BK/Bill Kelley AM/Allen Malmquist LPR/Les Paul Robley DS/Dan Scapperotti



Sharon L. Baird as **RATBOY**, makeup design by Rick Baker.

TURKEY SHOOT and **DEAD END DRIVE-IN**. ● JPH

RATBOY

Directed by Sondra Locke. Warner Bros, 10/86, 104 mins. With: Locke, Robert Townsend, Christopher Hewett, Larry Hankin, Sydney Lassick.

In the forties, producer Val Lewton would entice moviegoers with lurid titles such as **CURSE OF THE CAT PEOPLE**. Once in their seats audiences were treated to thoughtful and subtle thrillers where ingenuity reigned over budget. With **RATBOY**, first-time director Sondra Locke is at the helm of a small film with a big heart which belies its sensationalistic title. Locke operates in familiar territory, having appeared as a love interest for Bruce Davison as ratman **WILLARD** (1971).

Here, Locke is starred as a window dresser cum entrepreneur who charms the titular character from his junkyard habitat in hopes of making the big time through his exploitation. Rob Thompson's script eschews syrupy sentimentality for a witty, light touch, which still engenders empathy for Ratboy Eugene's misfortune and makes Locke's predictable re-evaluation of priorities easy to take.

Credit is also due S.L. Baird who gives an affecting performance under Rick Baker's makeup design, which is effective without being repulsive. Although beset by shortcomings inherent in morality plays—one-dimensional characters, and a simplistic approach—this is a parable for modern times with a lesson well worth learning... and seeing.

● ● ● Vincent J. Bossone

REVENGE

Directed by Christopher Lewis. United Entertainment Video, 10/86, 100 mins. With: Patrick Wayne, John Carradine, Bennie Lee McGowan, Josef Hanet.

John Carradine gets co-star billing for tottering through yet another five-minute cameo, in this made-for-video sequel to **BLOOD CULT** (1985). Despite generally good photography and a professional-quality music score, this is long and slow until the last ten minutes, when it becomes confusing and ultimately pointless. Misleading title and advertising seem intended to camouflage its relationship to **BLOOD CULT**.

The Satanic dog-worshippers of "Caninus" are up to their old tricks, killing people (mostly attractive young women) and purloining odd body parts. Widow Moore (Bennie Lee McGowan) teams with Mike Hogan (Patrick Wayne) in an attempt to wipe out the cult, consisting apparently of just eight or nine people (that's all we see at the main gathering) and a mystery motorcyclist. A few unexplained monsters turn up at the end, a pointless plot twist. Special effects range from the amateur level to a few nice makeup jobs, but nothing that impressive. Acting varies wildly, with Moore turning in a believable performance, while lesser roles are handled poorly.

● David Wilt

SHADOWPLAY

Directed by Susan Shadburne. New World, 8/86 95 mins. With: Dee Wallace-Stone, Cloris Leachman, Ron Kuhlman.

Shadburne and Will Vinton Productions have fashioned a mesmerizing ghost story using an old Hitchcock ingredient: the power of the dead to affect the living. Dee Wallace-Stone radiates earthy beauty as successful playwright Morgan Hanna, a woman haunted by shadowy reflections of her dead lover when she returns to the scene of his apparent suicide.

Nowadays it's rare to see an

American horror film told in such non-commercial manner. Shadburne emphasizes scenes of Morgan re-adapting to small town life, saving the slowly mounting suspense sequences for when they will be most effective. In this she emulates the '40s masters of restraint and subtlety, William Dieterle and John Brahm. Shadburne's liberal use of dreamy, languorous flashbacks, when mixed with Morgan's trauma and impending death give the film an earth-shaking poignancy. However, the character's continual poetic pretentiousness did tax my patience. If only the director had held tighter rein on the pacing.

● ● LPR

SOLARBABIES

Directed by Alan Johnson. MGM, 11/86, 94 mins. With: Richard Jordan, Jami Gertz, Jason Patric, Lukas Haas.

What did you expect from a film that's had its release pushed back twice, bears a title even studio execs can't say without cringing, and features a cast of youngsters rollerskating about the desert on convenient pathways, following the whims of a mystical animated sphere named "Bodhi" (the Hindu word for enlightenment). Unintentional laughter made the screening I attended bearable. And imaginative special effects by Richard Edlund's Boss Film group will "enlighten" us all as to just how badly the story and acting here compare.

● LPR

THE SUPERNATURALS

Directed by Armand Mastroianni. Embassy Video, 10/86, 85 mins. With: Maxwell Caulfield, Nichelle Nichols, Talia Balsam, Levar Burton.

Nothing new, but competent enough for what it is—essentially "SOUTHERN COMFORT Meets 2000 MANIACS," as confederate zombies massacre modern-day army recruits on a field exercise. Some pleasant characterizations, including **STAR TREK**'s



Space-suited hot rodder **THE WRAITH**, from outer left field.

Nichelle Nichols, restrained use of gore, nice photography, but a bland and over-familiar premise.

● David Wilt

WIRED TO KILL

Directed by Franky Schaeffer. American Distribution, 11/86, 96 mins. With: Emily Longstreth, Devin Hoelscher, Merit Buttrick, Frank Collison.

Filmed as **BOOBY TRAP**, this is another one of those post-apocalyptic survival films, shot inside an abandoned steel plant and around the outskirts of L.A. to save money. A brutal gang terrorizes a family in 1998, after a deadly virus has decimated most of Earth's population, although you'd never know it with all the people walking around.

Director Franky Schaeffer makes his baddies despicable in the most rudimentary ways: by having them slobber over one another and knock old ladies down with chains. Once that's settled, our hero (Devin Hoelscher) gets both his legs broken so he spends the entire film hobbling about on crutches, or sending his reactionary girlfriend (Emily Longstreth) and homemade auto-bot to exact his revenge.

Huge gaps plague the film—characters begin in one location, then show up in another doing something completely different. The frequent gaffes indicate a troubled script and lack of experience by debuting director/writer Schaeffer. The best thing is Tom Fraser's cinematography, modeled on the single-light source "firelight" look of the works of French painter, George de la Tour.

● LPR

THE WRAITH

Directed by Mike Marvin. New Century/Vista Film Co., 11/86, 92 mins. With: Charlie Sheen, Nick Cassavetes, Randy Quaid.

A routine potboiler about a mysterious young man, Jake Kesey (Charlie Sheen) who arrives in town and becomes embroiled with the local gang-leader's girl. Along the way another stranger shows up,

The Wraith, intent on wiping out the whole gang. It develops, after an interminable number of car chases and explosions that these two are one and the same. Sheen has come back from the dead to avenge his death at the hands of the gang of punks.

Directed by Mike (HAMBURGER—THE MOVIE) Marvin with all the drive of a woodpecker on quaaludes, Sheen arrives early and disappears for long stretches of time. Meanwhile, The Wraith uses his indestructible Turbo Interceptor to blow everybody to smithereens. By the end, one is left wondering what force allowed Sheen to come back to life dressed in a vacuum-packed motorcycle suit, a fundamental question never addressed.

Randy Quaid slums it up playing the sheriff with a lost-at-sea look about him. It's hard to believe the same actor who played Jack Nicholson's sailor buddy in **THE LAST DETAIL** could stoop so low.

Peter Kuran provides the special optical effects. His stunning opening of a blazing ball of light tearing down from the sky to become the title character is the film's highpoint.

● Gary Kimber

ZOMBIE LAKE

Directed by J.A. Lazer. Wizard Video, 3/86, 90 mins. With: Howard Vernon, Nadine Pascal, Peter Escourt, Annouchka, Anthony May.

Through the miracle of video tape we can now sample all those European horror films that have eluded us for so long. Not long enough as it turns out with this dismal entry. The zombie makeup is bad, the story inane, and the dubbing pathetic. For some unknown reason a patrol of Nazi soldiers killed during WWII and dumped in an Alpine lake, years later rise up, drip off, and attack the local villagers. Gratuitous nudity punctuates the incongruous editing and continuity. Sad.

● DS

Bodhi attacks skateboarding enemies of the SOLARBABIES.



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WES CRAVEN

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was involved in very good scripts. There was no way I was going to do that script. I didn't think it made any sort of a statement. They asked me to put my name on it for a fee, and I said I'll be glad to do it if I like the picture, but I wouldn't commit beforehand. They never called me again."

Though Craven was mostly pleased by his work on the original A NIGHTMARE ON ELM STREET, he had some creative differences with New Line's producer Robert Shaye, who

insisted on a different ending.

"Shaye wanted an opening for a sequel," explained Craven. "And he wanted a final jump. We tried to argue him out of it. Since CARRIE and the FRIDAY THE 13TH films, if you go more than two seconds after the final resolution, everybody knows there's going to be a jump.

"The original ending of the script has Nancy [Heather Langenkamp] come out the door," continued Craven. "It's an unusually cloudy and foggy day. A car pulls up with her dead friends in it. She's startled. She goes out and

gets in the car wondering what the hell is going on, and they drive off into the fog, with the mother left standing on the doorstep—and that's it. It was very brief, and suggestive that maybe life is sort of dream-like too.

"Shaye wanted Freddy Krueger to be driving the car, and have the kids screaming," said Craven. "It all became very negative. I felt a philosophical tension to my ending. Shaye said, 'That's so '60s, it's stupid.' We finally ended up with a compromise. I refused to have Freddy in the driver's seat, and we thought up about five

different endings. The one we used, with Freddy pulling the mother through the doorway amused us all so much, we couldn't not use it."

Craven also made it clear that his involvement on future entries in the series depended to a large extent on money. "I worked for very little money on the original film, and I haven't seen any of the profits from it either," he said. "Whether or not I'll be involved will be a matter of whether I have the time or they have the inclination to shell out the money it costs to get me." □

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NIGHTFLYERS

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thing's planned," said Warren. "There's been a limited amount of drawings, an awful lot of winging it, because there's not the time and money. So everybody's got to rely on everybody else."

Many of the Fantasy II effects were shot simultaneously with principal photography in order to be used as background rear projection plates, which Warren himself set up on the live-action set. With a \$4 million budget and an eight week shooting schedule, another major concern was the appearance of zero gravity, which necessitated extensive wire-work. On the advice of Peter Hyams, Jaffe flew in Bob Harmon and Bob Weisinger (2010, SUPERMAN I, II, III) from England.

When asked how one goes about producing such an ambitious film on such a meager budget, Jaffe replied, "It's not easy. Sometimes you have to cheat and be clever. Part of the way we were able to do it is the fact that it was a non-union film and we shot in a warehouse. Our monthly rent was \$10,000; on a soundstage it could be as much as \$2,000 a day. And we didn't have to go anywhere, it was all on one stage, so there was no transportation whatsoever."

Does that mean more money wouldn't have mattered? Jaffe smiled, "I would never say that. We took it into account as we were writing. We had a sense of what we could do for that kind of budget. We adjusted accordingly. We could have made a significantly bigger film in terms of scale for more money, but in terms of what we did, I think we feel very good about it. The sets are really magnificent—we have to thank Mike

Bingham for that, our production coordinator that we promoted to art director, and John Muto for the basic design we began with. On the whole, the movie should look considerably more expensive than it's budgeted."

Jaffe expressed confidence that the finished film will be a faithful adaptation of Martin's work: "It will be very true to the spirit of the book. George has been around the set, and he's seen what we built, and he's seen the dailies. So far he's quite happy. I'm gratified about that. There are always departures—it's inevitable, it takes on a life of its own—but hopefully he'll be happy, and his fans will be happy. We were just at a science fiction convention in Atlanta, and he does have quite a few fans who are really concerned that we do justice to it. That's always a concern if you're very happy with what the book was—and we were. You want to do justice to something you like."

Then what was it about the book that appealed to Jaffe in the first place? "It was the relationship between a cross-sexed clone of a woman who died and a very strong flesh-and-blood woman," said Jaffe, referring to Captain Royd Erris (Michael Praed) and his involvement with mission leader Miranda Dorlac (Catherine Mary Stewart). "Basically you have a relationship between a holographic projection and a woman. I liked the emotional resonance. I think that particular aspect of the story appealed to me. The visual difference between Stewart and the holographic Praed is fascinating. I like stories that are unusual, that you can sell. If you can't sell a movie you might as well not make it." □

DEMONS

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acts seldom seen on American movie screens. Even given the prolific number of genre films produced in this country, seldom has such a series of grim acts been strung together in a single film. At one point, latex makeup applications are put to the test creating one of the most convincing substitutes for human tissue ever in a film as a man has his throat ripped out by a demon.

The extremes of violence in the film are central to the film's social message as well. As viewers we are forced to watch as our otherwise passive role as viewers is taken to task. The security of our viewing role is invaded by these horrific moments of violence and in this way we unknowingly form an alliance with the film's characters who are witnesses to the final decay of the world. This decay is foretold in the film's opening shots.

The end result of all this mayhem at the Metropal is a film which is both engaging and entertaining on a number of levels. Often seditiously and dementedly humorous, DEMONS is not without those moments of discomfort, those times when we cringe in our seats pressing our knees together and wincing in disbelief.

Little can be said about performances or writing when discussing a film like DEMONS. It is primarily a film of images and style, a film in which visual elements demand instinctual rather than intellectual responses. We are, at the end of DEMONS, relieved for ourselves as much as for Cheryl and George who hitch a ride out of town, to safety, to the country, because, "there are still lights out there." □

COURAGE ON TREK

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score for DR. DOOLITTLE, for which he received an Academy Award nomination.

Courage, whose many film scores include THE SUN ALSO RISES (1957) and THE LEFT-HANDED GUN (1958), is somewhat bitter about his contribution to STAR TREK. "I think I have the right to be bitter," he said. "It turns out that there was a clause in my contract which had been supplied to Roddenberry by his attorney to the effect that if a lyric was ever written by Roddenberry to the theme I wrote, whether it was used or not, Roddenberry would share in my royalties. Somewhere around the second year or so Roddenberry wrote a lyric, presented it to me and announced that he would from then on participate in my royalties. As far as I know the lyric has never been used in a recording. It really doesn't fit."

In addition to his film work Courage has worked on many TV-series over the years. "I did everything imaginable at Fox," he said, "including DANIEL BOONE, VOYAGE TO THE BOTTOM OF THE SEA (or "Glugg, Glugg," as we used to call it), LOST IN SPACE, and THE UNTOUCHABLES. "More recently, Courage worked exclusively on THE WALTONS for six years.

When Jerry Goldsmith wrote the music for STAR TREK—THE MOTION PICTURE he asked Courage to orchestrate some short pieces of his original theme. An initial 13 second riff and a later 30 second segment was incorporated to give a nostalgic nod to the TV series and the music that started it all. □

STAR TREK

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that enabled it to achieve even more durable popularity in syndication over a longer span of years than it enjoyed during its initial run. Robert Bloch has an interesting theory about this.

"For the flower children and generation gap victims of that time," he said, "in the subsequent years the Enterprise crew represented the family they never had. The father figure that they could trust... the ethnic divergencies that they could trust that they could *not* trust when walking down their turf in their own inner city. It was these very important significant positive psychological contributions to an entire generation of young TV viewers. That's why it survived."

"I think Bloch has got something there," agreed Roddenberry. "They became everybody's family. In this world where everyone is of a cynical viewpoint—the STAR TREK crew loved one another. It's a lesson for today."

"I came up with an idea that said 'We humans are going to make it! We are something! We are going to give up war, give up hatred and intolerance. Our heroes are going to be old-fashioned heroes who believe in honor and dignity and honesty. And having all that behind us—we have a worthwhile battle... we're going to go out and endure the dangers of deep space. Because we humans have another thing—we love adventure.' And I'm willing to risk our lives for exciting adventures..."

"For anybody that's young-minded," summed up Roddenberry, "to say to them that 'it's not all over'... that's a very important statement."

Back on the planet Earth, a very straightforward perspective on the whole crazy STAR TREK phenomena was expressed by special effects chief Jim Rugg. A sea-

soned veteran of decades of television and film production—involvement in the most diverse and challenging role imaginable for a show that was unparalleled in its number of creative challenges—Rugg's seen every situation possible and he had this to say:

"The first year on STAR TREK was the most exciting year I've ever spent in the business. It was all new and we were all experimenting and nobody knew where we were going. [Note: They were going where no man had gone before...] We fumbled our way through and sometimes lost and sometimes won..."

Only one thing continues to amaze Rugg and he still mentions it with a mixture of awe and bewilderment. "It was the only show, before or since, where the effects men got fan mail... I *never* had fan mail on *any* show before..." □

FINNERMAN ON TREK

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you a show, and if we like it, we'll give you another show on a week to week basis."

Finnerman first began photographing STAR TREK with "The Corbomite Maneuver," the first episode filmed after the two pilots. Said Finnerman, "I had a long talk with Harry Stradling, Sr. about a week before we started. I had viewed the pilot, and felt it looked a little too lush. In those days NBC, and I presume all of the networks, felt better if everything was very bright and bubbly. But this wasn't that kind of a show. We discussed a concept of lighting ratio—I use the term Machiavellian. He wrote *The Prince* and filled it with half-tones, the goods and the bads, and darks and lights. We went into those definitions, the type of thing like people turning into shadow, the message being in the photography *and* the story."

Finnerman recalled THE PICTURE OF DORIAN GRAY,



Spock returns to Vulcan in "Amok Time," a seminal second season episode which features the characteristically colored skies of photographer Jerry Finnerman.

which Stradling, Jr. had photographed. "I loved it and wondered how he accomplished those beautiful half-tones. And he told me, 'Jerry, when you take the lights down so far that they scare you, that's when it'll look beautiful. That's when you get the half-tones.' So I thought about it and approached it that way."

Examples of this kind of lighting can be seen in many of the more dramatic sequences on the bridge of the Enterprise when only half a character's face would be brightly lit, the other half plunged in shadow. These kind of shots established what cinematography is chiefly employed for—a definite, tangible mood. The intensity of the lighting should match the intensity of the scene, and the contrasts of a half-toned character should reflect his inner turmoil as he reaches a momentous decision. However, at the same time, the director of photography has to be subtle. Too much color or too much shadow becomes distracting, calling attention to itself and distancing the viewer when it should be involving.

Finnerman credits the camera crew he brought over to Desilu from Warner Bros, particularly gaffer George Merhoff, and key grip George Rader, who had worked for Roddenberry on the pilot. "The sets were tremendous," said Finnerman. "There were these big skies. I talked to the producers and Gene Roddenberry and said, 'Wouldn't it be nice for each planet to have a different atmosphere? Who's to say that planet 17 isn't purple or orange or magenta?' And they really liked that idea. So we would cut gels for these huge 10k lights on the sets and each week we would have a different color."

"We could do a lot with sets," continued Finnerman. "It was such an ambitious and expensive show, and we were doing each episode in only six days. I found I could change the sets literally by changing the colors. So I asked them to keep all the sets neutral,

using neutral colors. Then I would go in and if I wanted the sets red or green or blue, I would just do it with the lights on the walls."

Setting up all the filters and gels to create the STAR TREK look took additional time, and the axiom for any filmed medium is "time is money." At one point, it was suggested that to speed things along, some of the use of colored gels be cut down; however, after seeing the results in the rushes, Roddenberry rescinded his order. The new look, according to the show's creator, just wasn't STAR TREK.

Finnerman has very fond memories of STAR TREK. He had no idea that he was laboring on what would be called a classic show, but he knew "The shows were good, the stories were good, the directors were good, and that helped. Some of the better directors I've ever worked with, believe it or not, were on STAR TREK." Finnerman cited Ralph Senensky, Joe Pevney, James Goldstone, and Mary Chomsky. But the directors on STAR TREK changed from week to week, leaving Finnerman as the man responsible for maintaining the look of the show.

After his first show, Finnerman was offered a three-year contract at \$800 a week. "I was so worried that I wouldn't make it," he recalled. Finnerman left the show in its third season when he was offered THE LOST MAN with Sidney Portier, a motion picture assignment. "The STAR TREK producers were wonderful about it," he said. "They said, 'Good luck Jerry, we wouldn't hold you back.'"

Looking back, Finnerman said, "STAR TREK was a fun set, and we got a lot of work done. It was a fun show and a fun bunch of people. It was one of those shows where everybody respected everybody. We got the best makeup people like Fred Phillips, we had the best art directors for the kinds of sets we had, working as we were on a limited budget. I feel very proud to have been part of it." □

Sulu (George Takei) and Lt. D'Amato (Arthur Batanides) in "That Which Survives." D'Amato, of course, doesn't. Not being a series regular marks him as dead meat.



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Moon, This Island Earth, The Invisible Ray, Forbidden Planet, Godzilla, King of the Monsters

HORROR/SF III

Werewolf in a Girls Dormitory, Corridors of Blood, Attack of the Killer Shrews, Eegah!, Creature From the Haunted Sea, Creature Walks Among Us, Horror of Party Beach, The Old Dark House (Bill Castle), The Mysterious Island (original '29), The Mysteri of Frankenstein, The Skull, Frankenstein Meets the Wolfman, From Hell it Came, Gorilla at Large, Bride of the Monster, The Haunting, The Mummy ('31), Frankenstein 1970, The Slime People, Dr. Blood's Coffin, Mighty Joe Young, Invasion of the Body Snatchers, The Manster, The Exorcist, The Crawling Hand, The Haunted Strangler, Curse of the Demon, The Abominable Snowman of the Himalayas, The Little Shop of Horrors, The Fearless Vampire Killers, The Phantom of the Opera ('42), The Devil Dolls (Tod Browning), The Climax (Karloff)

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MAXIMUM OVERDRIVE

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scious lets him pump gas for the eighteen wheelers, who will then continue to kill. Trapped? Only by the script. But maybe it's best: when the story does spend a few frames on people sans machines, we get a tossed-in love story. From an unrelated scene we cut to an unanticipated view of the two leads having finished making love; no sex, no nudity, no feeling except that this is a silly, compulsory move and they'd both rather be out battling U-Hauls.

Not that **MAXIMUM OVERDRIVE** is a total loss. Low road, yes, dead end, no. That ol' King wit comes through, such as when a boy, trying to escape his mechanically terrorized hometown, hears the haunting strains of an ice cream truck approaching—it jingles "King of the Road." As the lad scurries in quiet, we see a cut of a lawn mower, bloodied—it cuts out after him. These more subtle terrors work great.

Unfortunately, King sometimes misses the joke. When that same kid turns to a talking fast food sign which has given his position away—forget for a moment these constructs are intercoms, not sound producers—and blasts it with "This is for my dad, you loud-mouthed son of a bitch!" the film plays for **RAMBO**-cheers. No one can take this stuff seriously, so cut the romance, cut the gore, spark up the humor, play with the moods, be a little more inventive, and you've got a nifty little black comedy on your hands.

And King could direct it. When, early in the piece the trucks appear triumphant and Willy, Brett, and the honeymooners race for the safety of the diner, the owner aims an out-of-the-blue missile launcher at them, they hit the ground, and he blows up the targeted trucks behind them, you know you have a man who knows how to shoot—behind the camera too. Thanks to the writing, the directing, **MAXIMUM OVERDRIVE** does have its moments; you just have to look hard for them. And for such an episodic, directionless film, King has given it a fair amount of flow. A beginner at the wheel, but his storytelling abilities do show signs of adapting to the moving picture format.

As long as he steers clear of the low road. But then, do you attack Norman Rockwell for not being Cezanne? The American artist was excellent at what he did. Stephen King is not trying to make a great piece of cinematic art. But you have to draw the line somewhere. Where? Probably right above this body function humor-, gore-, mundane plot-laden momentum-

less piece of blow 'em up schlock. Particularly with King's potential. This is one of our country's best-selling storytellers, the man who was the source for fine films such as **STAND BY ME** and **THE DEAD ZONE**. In spite of **MAXIMUM OVERDRIVE**'s abject failure overall, it proves King's filmmaking ability and maybe next time, with a more carefully chosen style, he won't create a road apple of a movie. □

BOY WHO COULD FLY

continued from page 43

they do so, in full view of a crowd assembled for the local high school fair. Eric manages to get out the words "Goodbye, Milly—I love you" before flying off into the sunset, never to be seen again. Mom learns to master the computers at work, Louis humiliates the neighborhood bully (he puts urine in his watergun to ward him off, which is less hysterical than it is vulgar), and Uncle Hugo quits drinking and gets a job. "Eric made us believe in ourselves," says Milly in voice-over. "We're all special, we're all a little like Eric—we can all fly."

As enchanting as it might be to think that if we "wish hard enough, and love long enough, anything is possible," there's something irresponsible about such dream-factory fortune-cookie axioms. Wishing, after all, implies a passive state: it's in the *doing*—the movement—that one's goals are achieved.

Since Eric supposedly knew that once he revealed his secret to the world he would be studied and scrutinized by the scientific community, he disappears into thin air—a neat way of avoiding the loose ends that remain between Eric and Milly. (Castle almost seems uncomfortable with the idea of an autistic boy romancing a "normal" teenage girl.)

In retrospect, **THE BOY WHO COULD FLY** would have been better suited to the format of Spielberg's **AMAZING STORIES**. (Bruce Broughton's generally exceptional score even sounds like John Williams in key moments.) With all the individual subplots involving the family, the film feels a bit padded; and once the premise is established, the only tension comes in finding out if Eric can really make himself airborne or not. (Once so revealed, the fantasy is instantly shattered, as any master of sleight of hand knows.) Castle tells his story compassionately and entertainingly, and has coaxed sensitive performances from his leads; but **THE BOY WHO COULD FLY** is too mired in treacle to be truly inspirational. □

CAPTAIN EO

continued from page 11

makeup creator Lance Anderson, most of the close-ups of his creatures were shot using puppet versions in second unit, while the full-size suits were in long shots done by the first unit—which kept him running back and forth between the two stages: “Some of the parts were interchangeable, especially on Minor Domo. They wanted him to do a lot of things. There were two versions of him designed to do specific action. Then they wanted a combination of the two, so we had to disassemble him and put certain components on one, so the other couldn’t be used.”

Anderson also noted that although the film was originally intended to run approximately twelve minutes, “the script was very, very thick—it probably could have been half an hour. Unfortunately, Coppola had a problem with this big heavy camera. It took so long to do the setups that all he could do was all the master shots. He had to leave at a certain point [to resume work on PEGGY SUE GOT MARRIED]; then they had to come back and shoot the close-ups.” Apparently the assistant director finished shooting close-ups to match Coppola’s master shots; then executive producer George Lucas and producer Rusty Lemorande supervised post-production. Coppola never saw the final film until its press premier at Disneyland on September 13.

Fortunately, intercutting between the first and second unit did not create any special problems, even in 3-D, because the second unit director of photography, Peter Anderson, had worked on *MAGIC JOURNEYS* and knew the technicalities. “He would look at what the first unit did and know what he had to match,” said Brevig. “Second unit was much easier because the pressure of having to deal with all these people—

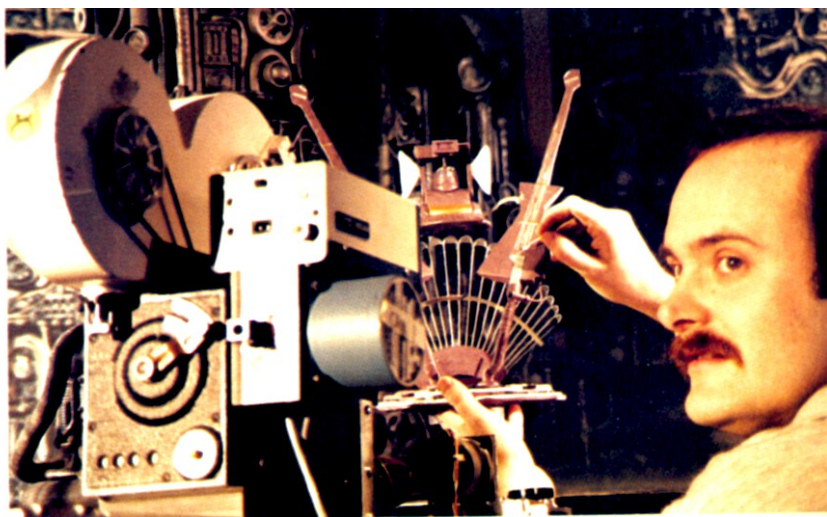


Doug Aberle animates Minor Domo at Will Vinton Productions for *CAPTAIN EO*. Above: (l to r) Engineer Gary McRobert, Aberle, set builder Jim McAllister, machinist Charlie Rehwalt.

Francis Coppola and George Lucas and Michael Jackson and everybody—was off and you just dealt with the puppets. And even when Michael Jackson was involved, as he was later in blue-screen, there was more control because the film had already evolved. We knew what shots were needed.”

Regarding the supposed limitations imposed by the size of the double-65mm rig, Eric Brevig said they have been exaggerated: “There was a lot of talk while we were shooting that the rig was so big, but if you look at the kind of movies that were made by Busby Berkeley—he had a much bigger camera, and he seemed to move it okay. We had it on a giant crane, so if you have the time to rig a shot, you can do anything from a handheld-look shot to a big dolly move. There really aren’t any restrictions.”

However, Brevig sees little hope of 3-D working effectively in a widespread theatrical release. “I wouldn’t advise anyone to shoot a 3-D movie unless they have an amusement park or world’s fair and a controlled environment,” he said. “There’s so many ways to go wrong. I would suggest they think twice, because if you do it wrong, it doesn’t just look bad—it hurts people’s eyes. My priority on *EO*



was to give them a dazzling show without giving them eyestrain.”

In the end, *CAPTAIN EO* is a triumph of technique over substance. The dramatic impact of *EO*’s crashlanding is minimal, but the visceral impact when the first few rows of the theatre are engulfed in smoke is overwhelming. The film may not be quite as exciting as the *Space Mountain* ride right next to it at Disneyland, but it lasts longer and the wait is shorter. And how often do you see a small asteroid explode three feet in front of your face? □

EO CLAYMATION

continued from page 11

metamorphosis of Minor Domo, footage of steam was projected onto the netting scrim. In order for the steam to show up Aberle had to keep the lighting very low, thus requiring twelve seconds to expose each frame of film.

CAPTAIN EO marks the first time that Will Vinton Productions has done Claymation in 3-D. Because the sets are so much smaller in Claymation than live action, traditional methods of shooting 3-D wouldn’t work. So, Vinton called upon his technical specialist, Gary McRobert, to solve the problem. McRobert invented a unique motion control system for the camera. With each shot taken, the camera automatically moved right, exposed a frame for twelve seconds, moved left, exposed a second frame for twelve seconds, and then moved back to center.

Because the music synthesizer end product was so much larger than the transforming robot, Aberle actually shot the entire sequence backwards. “It’s easier to whittle away than to add on,” he said. Charlie Rehwalt built the many armatures used in the metamorphosis of the robot. Aberle would shoot, clip away, shoot, clip away some more, shoot, change armatures, shoot, and so on. The

sequence was shot single frame, meaning twenty-four changes in the clay for each second of actual running time. The final robot stood only two-and-a-half inches high.

Aberle shot the entire sequence three times. Disney eventually used the second take. In addition to work on Minor Domo, the Claymation studio also worked on some of the column transformations, and on a lizard-like transformation of Anjelica Huston’s tongue, which didn’t make it into the final cut. The work kept Vinton’s crew busy from Halloween through February.

But *CAPTAIN EO* is just one small project in a sea of clay at Vinton’s new 12,000-square-foot studio. Their first feature film, *THE ADVENTURES OF MARK TWAIN*, will be out on videotape soon. That’s good, because it didn’t stay in theatres long, and not many people had a chance to see it. *SNEAK PREVIEWS* called it the new *FANTASIA*, and it deserves a bigger audience. Then there are all those television commercials: Kentucky Fried Chicken, Dominoes Pizza, and California Raisins (for which the studio is actually getting fan mail). □

Michael Jackson as Captain Eo in the film’s elaborate dance number climax.



Michael Jackson on the set of *CAPTAIN EO* at Laird Studios in Los Angeles with director Francis Ford Coppola (left) and executive producer George Lucas (right).





The crew of the starship Enterprise—Leonard Nimoy, William Shatner, DeForest Kelley, James Doohan—beginning to look a bit long in the tooth in STAR TREK IV.

STAR TREK IV

continued from page 31

his mother is "I feel fine," brings to mind fine moments between Sarek and his son in "Journey to Babel," but it's not led up to well enough.

The ingredients are there simply waiting to be mixed: Kirk wants to save the Earth; he's a hero kind of guy, and that's what he does, he succeeds. He will bring back the whales. Spock though, takes time out to mindmeld with the sea beasts, to explain and to ask permission. Here lies the perfect catalyst for learning that logic and knowledge are only a slice of the pie; realizing that he wants to save the whales not just because "it [extinction] is illogical . . ." [is it?], but because he feels a connection to all living creatures, would awaken Spock's emotions, to be expanded by the camaraderie of his companions and his own inner investigation.

Just as little serious consideration is given to the treatment of time travel, so too the feelings and themes. They're there, but just not developed. So, like "I, Mudd" or "A Piece of the Action," THE VOYAGE HOME makes for good STAR TREK, but nothing more. It's the high tone, inventive writing, the well-mined ideas and the powerful emotion which make episodes like "City on the Edge of Forever" among the best science fiction ever filmed, big screen or small. Which defines what STAR TREK films should be.

And yet while not reaching these heights, THE VOYAGE HOME still flaunts its STAR TREK-ness. Who else would make two new ship commanders—albeit bit players—an Indian man and a black woman? And start a film, in spite of its comic entertainment aim, with a dedication to the Challenger astronauts? And who else would have the audacity to use an ecological idea which has unfortunately become

almost a trendy joke, to use it so blatantly, and make a "Save the Whales" movie? The Klingon ship speeding by a boiling sun or crashing into a stormy sea are impressive effects, but no one will ever forget the image of that Bird of Prey ship looming over a wave-tossed whaler.

This is the only moment with even a semblance of a villain. THE VOYAGE HOME is a science fiction movie that's not good guys verses bad, with a logical, interesting story, a serious if simple idea, played out by a crew of likeable characters; it's funny, and it's fun. It may not match the best STAR TREK had to offer in the sixties, but, like its flip side, the war torn WRATH OF KHAN, it's undeniably a good movie.

Number five will find the crew back on the Enterprise, back under the command of Captain Kirk, and finally heading out towards parts unknown. Maybe greatness lies ahead, a cinematic adventure on a par with "Amok Time," "Balance of Terror," "Doomsday Machine," "The Menagerie," "Where No Man Has Gone Before," and their like . . . As Kirk says, "Let's see what she's got." □

BOY WHO COULD FLY

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foot mark, an additional hundred feet won't make much of a difference if something went wrong."

A large part of Thomas' confidence comes courtesy of a two-month training program which developed the muscles in her lower back to the point where she could work for long periods of time in the rig. Connie Naegle's specially designed harnesses could be modified on location in Thomas' 45-foot shop trailer, which was outfitted with a lathe and harness-making tools.

John Thomas smiles when he

recalls working on the Smallville sequences of SUPERMAN almost a decade ago. "In the railroad sequences when Superboy leaps over the tracks, we used 1/16" aircraft cable. For THE BOY WHO COULD FLY, both the stunt people and the stars hung from smaller size cable."

Thomas goes on to give both Lucy Deakins and Jay Underwood special praise for their part in the shooting. "Jay is very gymnastic, he had no trouble learning to hang from the rig. In one shot he even juggles three balls while doing intricate flying moves."

For a sequence in which Underwood takes flight from a hospital, the flying rig was moved to an elaborate set in Vancouver's Dominion Bridge Warehouse, former home of SPACEHUNTER's Baracuda women and the fortress of Overdog McNab.

"Bob Harmon and I also dropped a camera off the side of a 160-foot building using a descender," said Thomas. "The shot represents the P.O.V. of one of the leads falling from the hospital window." The descender, a cable/winch/handbrake system, was invented by Bob Harmon and two fellow Englishmen. It was used to great effect on Richard Pryor's stunt double in SUPERMAN III for the ski jump fall from a downtown skyscraper.

Additional sequences of Underwood and Deakins flying between houses and along tree-lined streets were filmed in various Vancouver suburbs. All the live-action effects were completed without mishap in three months with some close-up insert shots staged in L.A. last summer.

"Think of the flying rig as an elaborate Breeches Buoy, the pulley system used to transport seamen from one ship to another," said Thomas. "Mechanically it adapts well to setting up and dismantling."

Thomas remains in Vancouver supervising various Hollywood productions; he and Betty are currently working on an action/adventure film, TRIPWIRE, directed by Jonathan Betuel (MY SCIENCE PROJECT). Bob Harmon, who broke into the film industry with SUPERMAN, has become well-known in Hollywood for his high crane flying. He has completed SPACE CAMP for Columbia, and has been approached to do Steven Spielberg's PETER PAN.

While these are mostly optical projects, audiences of THE BOY WHO COULD FLY witnessed movie magic accomplished on a somewhat simpler level: cable and pulley mechanisms used in a strikingly different way. □

RAWHEAD REX

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trying his best to keep director Pavlou supported in every way.

"I don't want to curtail the director's vision of what the film should be," he said. "But obviously there are limits to what our budget can stand. If something is outrageously costly I suggest alternative ways of achieving the same impact. As a result we are getting quality on a fraction of a Spielberg budget."

Green Man Productions is well aware that they optioned Barker's stories at precisely the right time. "Thank director George Pavlou for that," said Attew. "Even before Barker's books had been published, Pavlou had brought us a 15-page synopsis of UNDERWORLD which crystallized our faith in his potential."

Pavlou has been long-time friends with Barker, effects man Peter Litten, who created the animatronic Rawhead, and John Metcalfe, his lighting cameraman. Their camaraderie and teamwork were of tremendous support when the budget ran low. "Everything has been done before in the genre," said Pavlou. "Something only becomes unique due to the team you have around you. I see us as trying to re-establish a horror tradition that has sadly vanished since Hammer ceased production."

Barker himself has now turned to directing on a project called HELLRAISER. Taken from his novella *The Hell Bound Heart*, published last November, the film marks his directing debut. As far as RAWHEAD REX is concerned, Barker has a single-minded aim. "I just want the film to be an all-out monster movie with lots of blood and cheap thrills," he said. "I wrote the best script I could, and I'm hoping for the best." □

RAWHEAD REX producer Kevin Attew in a cameo as one of Rawhead's victims.



TRICK OR TREAT

continued from page 40

ages to accomplish what few directors could do with this material—make his protagonist and his surroundings generally plausible—it's disappointing that the horror scenes in the film aren't better. The ghostly Sammi Curr, bathed in an excess of glowing electricity, is no more unnerving than any normal heavy-metal performer; the violence he does is funny but not frightening. While the film's modest effects work is always competent, particularly in a sequence featuring a haunted Walkman stereo, the biggest scare—a scene in which Sammi almost puts a student's eye out with a drilling machine—involves neither effects nor blood.

If nothing else, **TRICK OR TREAT** amply proves that Smith deserves a better script, a decent budget, and a cast of accomplished actors for his next directorial project. Not that it isn't tempting to hope that Smith carves out a career making low-budget horror movies. A genre that let Francis Ford Coppola (*DEMENTIA 13*) and Peter Bogdanovich (*TARGETS*) slip out of its grasp needs all the good directors it can get. □

DEADLY FRIEND

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senior prom together.

Even weighted down by implausible events as it is, **DEADLY FRIEND** could still have been a nifty lightweight shocker, had Rubin not plotted himself into a series of corners (for instance, it's only a matter of time before Samantha Stein is discovered) and had there been some visual excitement to distract us from the tedium. But the movie is talky, full of clichéd characters, and strangely lacking in thrills. (A "head in the bed" nightmare sequence is a good tease, but it's obvious that extra, less noteworthy scare scenes were shot to make the film more attractive to the teen market.) Craven's direction, in fact, seems downright lazy: he hasn't paid sufficient attention to either pacing or dramatic build, and there is even some sloppy wire work that is unforgivable from such a B-movie veteran. I won't even get into the idiotic "double-ending," a tagged-on finale that was apparently forced on the filmmakers by a power figure at Warner Bros.

As movies go, **DEADLY FRIEND** falls under the heading of "forgive and forget." We can forgive Rubin and Craven—after all, Rubin was working with an inferior novel, and Craven obviously didn't have his heart in it—and we can forget that this slack little trifle was ever made. □

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FROM BEYOND

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The following shot required close collaboration between Buechler's crew and Mark Shostrom, when Pretorious comes back as "Mr. Bubble." Shostrom designed the body, while Buechler was in charge of the moveable head. Puppetry techniques were used to animate the flesh.

In some scenes actor Ted Sorel was connected to the long neck of the creature, through a series of appliances and prosthetics. Cinematographer Mac Ahlberg carefully checked the camera movements to keep the body of the actor out of frame. Long shots required a fully articulated mechanical head. Muscle movements were cable-controlled; a radio-controlled device operated the eyes of the creature. The body was mounted on a dolly track so that it could be given a range of movement. Mr. Bubble was operated from within by Dave Kindlon.

At the climax, Pretorious transforms into the shape of a giant bat, designed by Buechler. Two me-

chanical bats were produced, a full-sized version 10 feet wide and a small miniature, the latter filmed against a blue-screen. Ralph Miller did the mechanics.

The final effects extravaganza was the task of Mark Shostrom, as Pretorious and Tillingast (Jeffrey Combs) merge to become a single creature with two heads, which attempt to eat each other. "Originally it was going to be fully operated by animatronics," said Rob Kurtzman, Shostrom's assistant. "But then Gordon felt that he also needed some close-ups of the actors." Both Combs and Ted Sorel were plunged within a shapeless mass of flesh and gelatin, which took 6 people to operate.

John Naulin was responsible for the eel-like creatures seen in the beyond, and a huge one which attacks Combs in a basement. "I created a 24-foot mechanical lamprey eel and its miniature puppet, 2 mechanical snake insert puppets and a floating jellyfish," said Naulin. "I also created duplicates of the latter two creatures for the optical effects department."

Sculptor John Criswell built the mechanical creatures.

The pineal gland was designed in order to be worn loosely by the actors. "A bald cap was applied to Combs," said Naulin. "Then we positioned a track system with a machined aluminum piece at the center of the actor's forehead. We put a full 2-piece foam latex appliance makeup over the track piece and strung the pineal through." The device was controlled by cables hidden behind the bald cap; mechanical heads of Combs were also built for insert shots of the pineal coming out of the forehead.

Naulin also worked on the gruesome death of Ken Foree, the most explicit gore sequence in the film. Foree gets bitten by a snake, then gets attacked by a swarm of bugs which eat him down to the bones. A mechanical corpse was used and part of the deadly swarm was filmed in post-production.

Among effects provided by Naulin were a hideous brain-sucking and a gory eye-sucking scene featuring actress Carolyn Purdy-Gordon, wife of the director. □

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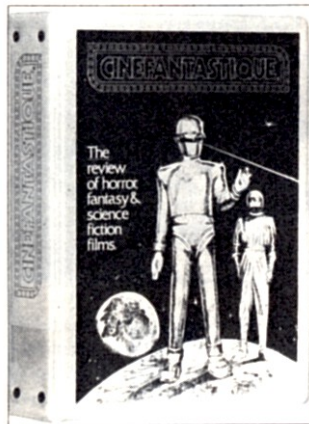
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TROUBLE IN MIND

continued from page 48

avenger.

Hawk wants to stay out of trouble this time, but that's something nobody can accomplish in Rain City. He winds up in Wanda's Cafe, back with Wanda (Genevieve Bujold), a faded, world-weary beauty who was hurt by Hawk once, and has escaped into aloof philosophizing so she won't be hurt again. Hawk only wants a woman and a job, but he gets neither, just an empty bed and a place to go for scrambled eggs in the morning.

Right away, Hilly Blue's aide-de-camp and his growling, eyepatched, sub-animal bodyguard are after Hawk. Hilly wants Hawk on his side. An ex-cop, a man with Hawk's experience, with a record, could be useful. Hawk wants no part of it. Or maybe he does. He doesn't know what he wants. So he sits in the cafe, drinks coffee. But he doesn't sit long. The billboards called it "Alan Rudolph's CASABLANCA;" and everybody comes to Wanda's.

Everybody includes wide-eyed Georgia, her baby Spike, and her man Coop (Keith Carradine). Coop is the pivot of the story, a man hanging suspended between good and evil. He's made some mistakes. He could be saved. Trouble is, he doesn't believe anybody can be saved. In their beat-up trailer in the woods, he and Georgia were happy. But in Rain City, there are too many temptations and Coop is just too weak.

As Hawk and Georgia are drawn to each other by common decency and common desperation, Coop drifts away, descending into filth, crime, drugs, the vices of the city, transformed in the process from a long-haired country boy to a mascara'd, eyeshadowed, sneering punk. Georgia doesn't love Coop, not any more, but she wants to save him, and she knows Hawk, "Saint Hawk," can do it. The bad part is, Hawk knows it too. And he can't help himself. The film moves inexorably toward a climax where fate pulls Hawk, Coop, and Hilly Blue together for a final confrontation, a redemption, and once again, a bullet between the eyes.

Rudolph's film is not a pleasant or cheerful one, but so expertly crafted and carefully textured as to capture a mood, a sense of place, the loneliness and alienation of the lost people in Edward Hopper's famous painting of a diner at night. Even the sun that breaks through the clouds at the end can't fully dispel the dark clouds of Rain City, the bleakness of the vision offered here.

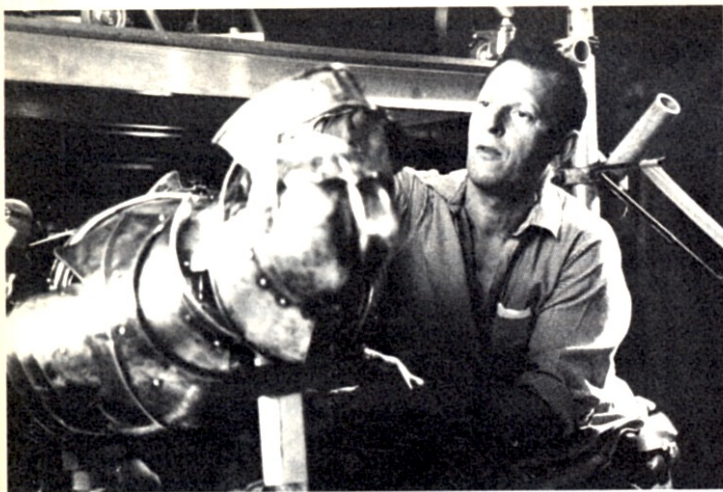
Like BRAZIL, TROUBLE IN MIND exists out of time, as a parallel world mocking our own. Unlike BRAZIL, Rudolph's film is carefully structured and offers more than a kaleidoscopic reshuffling of Orwell's 1984. TROUBLE IN MIND is deliberately paced, meticulously stitched together out of short, choppy scenes and oblique snatches of dialogue that raises questions but never fully answers them.

Counterpointing the insanity of a city divided into "sectors," patrolled by militia, a city of riots, poverty, and a slow drizzle of rain, where soldiers know there's a war because "there's always a war"—counterpointing all that is Rudolph's tight, controlled, logical visual style. In Wanda's Cafe, the camera follows Wanda as she takes the customers' orders and rejects their offers of love, then holds on a window as she moves on. Through the window Hawk is visible, approaching. He opens the door, and a postman runs in after him and goes to Wanda, allowing the camera to follow. Wanda sees the postman and then, looking past him, sees Hawk. The camera sweeps back with her as she rushes into his arms, her reserve abandoned in a moment of emotion she can't deny. All of it, in one continuous take. There's skill here.

And there is skill in the fluid intercutting between Hawk's nighttime search for Georgia, fleeing through Rain City's streets, her baby in her arms, and the miniature streets of Hawk's models, the microcosm of his world as Rain City is, perhaps, a microcosm of ours.

There is skill, above all, in the creation of a world which exists more as a mood and as scattered remembrances of old movies than as reality, and yet works as reality, too. Oddly, George Lucas accomplished the same feat in STAR WARS—which may be about the only similarity between that film and this, or between the fairy-tale romanticism of good versus evil in a galaxy far, far away and the harder, harsher edge to the grim struggle between corruption and redemption in this world which may be just around the corner.

But redemption does win, at least partly. Coop rubs the makeup off his face and become himself again, saved by an avenger who drives off into the sunset. It seems there is still hope, still a chance for babies and little lost girls who cut out pink paper dolls and "don't hate anybody"—even in the world of Rain City, where just about everyone has trouble in mind.



A spectral knight in armor raises his visor in *GOTHIC* to reveal a face eaten away by leeches, a nightmare vision seen by Lord Byron. Above: Production designer Chris Hobbs films the effect. Since the leeches kept slipping off, Hobbs rigged the suit of armor to be shot on its back, six feet off the ground, with a false wall behind.

GOTHIC

continued from page 5

Although *GOTHIC* is the right title as far as the atmosphere goes, it didn't mean pointed arches to Hobbs. "The 18th Century meaning of the word has less to do with architecture than images of sinister monks rising out of crypts," he said. "When I joined the film I tipped the emphasis in that direction and went with the neo-classical look which was right for the period. It meant dressing up the Lake District location with canvas columns which kept blowing away because of the awful weather.

"*GOTHIC* won't be as meticulous as I would have liked," continued Hobbs. "What do you do when the house on location is painted in gloss white, which is wrong for the period, but you can't change it because of the owners? Boxing in light switches is boring to talk about, but I wonder how many people realize this is exactly what you have to do in circumstances like these."

As far as the special effects were

concerned, Hobbs provided the visual design. Assisting Hobbs was Graham High, a former sculptor from the Natural History Museum, whom Hobbs had persuaded to work on *THE COMPANY OF WOLVES*. "We really needed a brilliant sculptor on that film so I stole him," said Hobbs. "I rang him up one day and told him I wanted to bribe him with lots of money. High is now the best in the business. One of the reasons I was able to do this film so cheaply was because he gave me good prices for being instrumental in his new found career."

Hobbs found his ingenuity tested with many of the special effects sequences mainly because a lot of them weren't originally in the script. "One example of this was the scene where a girl's nipples open up to reveal eyeballs," he said. "Russell, needless to say, loved it. We had this poor actress straddled on a billiard table with the prosthetics in place. 'That's wonderful,' Russell said, 'Can they wink?'"

Natasha Richardson, the daughter of Vanessa Redgrave, as Mary Wollstonecraft Shelley, the author of "Frankenstein," in her nightmare vision of a nocturnal imp.



Another problem was posed by a simple scene in which a spectral knight in armor raises his visor to reveal a face eaten away by leeches. "The leeches were upset, so they wouldn't cling to his face and kept slipping off," said Hobbs. "This meant we had to rig the suit on its back—six feet off the ground with a false wall on the floor behind it. I had to sew a mask made of fresh steaks to a skull, exposing the teeth in the process, and pin lugworms on it as a base. Just before the shot, our leech handler threw on the blood-suckers and we slammed the visor down with me poised to raise it wearing a chain mail glove."

Although the special effects work ended up as more ambitious than anyone had anticipated, Hobbs found *GOTHIC* a challenging film to work on and in one instance almost beyond the call of duty as far as actor Timothy Spall was concerned. "One scene called for spiders to crawl out of Polidori's mouth," explained Hobbs. "As we were near the end of my budget and couldn't afford a dummy head of the actor, I asked Tim if he would consider a plastic bag filled with the creatures inside his mouth sealed around his lips so they couldn't actually get down his throat. He would have reluctantly said yes, I know, but happily, the money was found after all for a dummy head. In the end we didn't use spiders. All they did was crawl into a corner and fall asleep. We used cockroaches instead. Myriam Cyr wasn't so lucky as she had to crawl along the floor naked with a dead rat in her mouth. It wasn't actually a rat, but the fur was real!"

Two other nebulous images in the script ended up being realized by Hobbs as well. "There were two shots at the end of the film which caused problems. One said 'A sinister shape moves under the

water.' Ken thought in terms of a sea monster for this, then we realized that one of the three dead babies Graham High had sculpted for Mary's nightmare bore a striking resemblance to the Karloff Frankenstein monster in miniature. So the shape that now rises to the surface of a swimming pool is this model. Not only did it signify her own stillborn baby but her literary child rising in her imagination as well.

"The other problem concerned the id monster raised in the seance," continued Hobbs. "In the original script you never see it and you aren't sure if it is just in their imaginations. Ken was worried about this, as audience expectations were raised with nothing to show for it. So I insisted on designing a monster all of my own. What I came up with was a 7-foot-high bouncing penis with a dead baby sticking out of the top. As a shock moment, it certainly fitted the bill and was as over the top as Ken could have wished for." □

An effects head of Timothy Spall as Dr. Polidori, used to film his nightmare: insects swarming from his open mouth.



LETTERS

THOSE SIMILARITIES WERE STRICTLY COINCIDENTAL

Thanks for your kind capsule review of my first feature NIGHT OF THE CREEPS, in the January issue [17:1:51].

However, I must object to your reviewer's description of it as "a surprisingly good homage to THEY CAME FROM WITHIN." This objection is based on the grounds that—despite my appreciation of Cronenberg's more recent work—I've never *seen* THEY CAME FROM WITHIN.

Might I suggest that "a surprisingly good homage to PLAN 9 FROM OUTER SPACE" would be a more appropriate description?

Fred Dekker, writer/director
NIGHT OF THE CREEPS

[*Dekker is currently directing THE MONSTER SQUAD for Taft/Barish Productions and Tri-Star, reportedly an homage to the Universal monsters of the '30s and '40s.*]

ALIENS EFFECTS DEBACLE— ANOTHER VIEW

I am writing you about the article you published concerning the controversy surrounding L.A. Effects Group and its contribution or lack of contribution to ALIENS [16:4:5:8].

I have five years of experience in motion picture special visual effects during which time I worked on the process photography unit of James Cameron's THE TERMINATOR. Several years ago I was also production manager of a North Hollywood visual effects company, where I had the pleasure of working with Dennis and Robert Skotak. Unfortunately, it was also there that I became acquainted with Larry Benson, who was at that time the business manager of the firm.

I found it strange that you referred to the Skotaks as "nominal employees" of L.A. Effects Group. One would hardly call these two men, who constituted the creative and productive heart of the organization, mere "employees." If that were their true status, the Bensons would hardly have needed to ask Fox for "the right to fire the Skotak brothers."

The fact of the matter is that Cameron first approached the Skotaks to work on the picture

independently. Out of misplaced loyalty, Dennis and Robert did not want to unless the L.A. Effects Group was put on the picture. Later, personality conflicts did indeed develop as is usually the case between those who know what they are doing and those who don't.

Robert and Dennis Skotak are extremely talented and very proficient in the multifaceted aspects of their craft. Furthermore, their extensive careers include working at Roger Corman's "lumber yard" studio in Venice on such pictures as BATTLE BEYOND THE STARS and ESCAPE FROM NEW YORK where they had plenty of experience coping successfully with tight budget constraints. The Bensons will have to look elsewhere for scapegoats.

Steven Fagerquist
Los Angeles, CA 90025

AND PUT THE OLD GENERATION OUT TO PASTURE

Your sidebar on the new STAR TREK TV show THE NEXT GENERATION [17:1:5] demonstrates how narrow-minded some Star Trek fans are about what constitutes Star Trek. It makes me wonder if they just like to see more of the same. STAR TREK should be a forum for sf writers, not for

the actors. A good writer will bring forth interesting characters. I can't wait to see the lineup of sf writers Gene Roddenberry has for the new show's first season. And the fans of Kirk, Spock, and company should keep an open mind.

Mark Ryan
St. Louis, MO 63136

SO MUCH FOR LOGIC

I went to see David Cronenberg's THE FLY and I enjoyed it very much. However, I have a question for Mr. Cronenberg, who criticized the original film's logic and said his version wouldn't be like that.

My question is this, "If the Brundlefly could fuse with part of a telepod, why didn't the piece of steak fuse with the china plate it was setting on when it was teleported earlier in the film?"

Brian K. Snyder
Buffalo, NY 14215

HITCHCOCK DID THE IMPOSSIBLE

Bravo! Your PSYCHO piece [16:4:5:49] was splendid. I though you might be interested in reading the Paramount reader's report dated 2/25/59 when Robert Bloch's book was submitted to the studio. The reader did *not* like the book.

"Too repulsive for films, and

rather shocking even to a hardened reader," said the unsigned report. "It is original, no doubt about that, and the author practices clever deceptions upon the reader, not revealing until the end that the villain's mother is actually a stuffed corpse. Cleverly plotted, quite scary toward the end, and actually fairly believable. But impossible for films..."

Leonard J. Leff
Stillwater, OK 74078

CHERRY 2000 CORRECTION

Although it will probably be the first one to get a theatrical release, CHERRY 2000 [16:3:16] is not technically the feature film debut of Pamela Gidley. Ms. Gidley previously starred in a skateboard exploitation film called THRASHIN' for Fries Distribution. Whether this classic poster line: "One is fighting for love. The other for honor. For both of them... it's skate or die!" will ever see the light of day remains to be seen.

T. Miles Crawford
Claymont, DE

[CHERRY 2000 is now set to open May 8 from Orion Pictures.]

COLORIZING BOOSTER

Why is everybody screaming about colorizing? After all, color is



being added only to a print of the original. They're not destroying the original film. The original versions will still exist.

The directors and producers were the ones who decided to film in black and white in the first place, usually for economic reasons. Black and white was cheaper than color. Did any of them ask the writer if he envisioned his story in black and white? I doubt it. TV mogul Ted Turner owns the films he is coloring.

Maybe some films like CASA-BLANCA are better seen in black and white, but let the viewer decide. Color will attract new

interest in a lot of lesser films that are now ignored. The technology, while far from perfect, is getting better and I would hate to see it get nipped in the bud.

Alan L. Light
Moline, IL 61265

CORRECTION

Our article last issue on the production of Cannon's new version of JOURNEY TO THE CENTER OF THE EARTH [17:1:10] was written by Steve Biodrowski and V.E. O'Melveny. Through an oversight O'Melveny's name was omitted from the byline. We regret the error.

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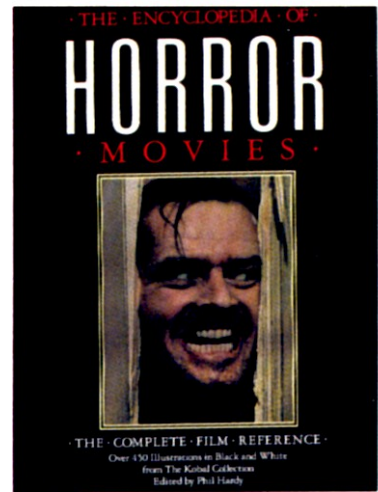
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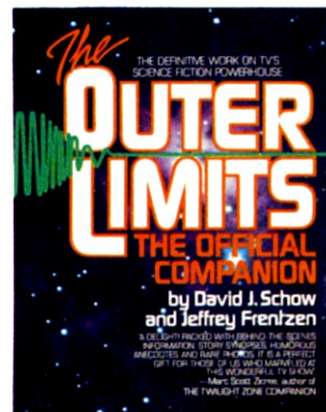
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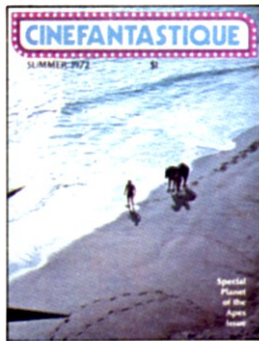
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